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VOL. XLVI—NO. 19.

NEW YORK, WEDNESDAY, MAY 13, 1903.

WHOLE NO. 1207.



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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
HAUPTSTRASSE, 20A, BERLIN. W.,  
April 25, 1903.

ATRICK O'SULLIVAN, the Irish-American composer, gave a concert of his own compositions at Beethoven Hall, assisted by an orchestra, by Zudie Harris, the pianist, and by Fendall Pegram, a baritone. Mr. O'Sullivan's works were not treated any too well by the Berlin "music reporters," but it seems to me that right as they were in some respects, in others they went rather too far. All my confrères to the contrary notwithstanding I maintain that the young Irish-American has some

talent for composition, though not as much as he probably thinks himself possessed of. He seems to me like some ore which contains traces of gold, but of such small quantity that it is doubtful whether the milling process will pan out sufficient of the precious metal to pay for the trouble. I could find no merit in the Incantation from Byron's "Manfred," a lengthy baritone aria, which was overshadowed by the Schumann "Manfred" overture, also on the program. If, however, there had been beauty in Mr. O'Sullivan's music it would not have come to the surface, for the obstreperous orchestration completely drowned Mr. Pegram's weak voice and painful efforts at making himself heard.

A symphonic poem, "Heraclius," contained in my estimation a few grains of gold. Not in the very vulgar march with which the Persian army is supposed to journey toward Jerusalem, nor in the episode of the Cross. But there are a few moments in the D minor section and in the simple close which made me look for better things to come. They arrived in the Irish Fantasia for piano and orchestra, the solo part of which was performed by Zudie Harris, to whom the work is dedicated. Its opening motive consists of identically the same four notes with which the Tchaikowsky B flat minor Piano Concerto also begins, only that from that key they are transposed to G minor. They lead to a lengthy, melancholy exposition, in which the piano part is of comparatively little importance. Things begin to brighten up in the second section of the work, which introduces an Irish jig. Here, too, the solo part is treated more effectively, though far from brilliantly. One of the few real and rare specimens of actual gold in Patrick O'Sullivan's musical ore, a genuine stroke of talent, he does not give to the piano, but makes a 'cello solo out of it, during whose performance the pianist sits idle and waits for the end of the composition, which winds up with the same four notes that marked the beginning. The applause which followed this performance seemed merited more by the pianist than by the composer.

The best piece of the evening was an "Irlandaise" for orchestra, which was much applauded by the audience.

The regular concert season being over there is for the Philharmonic Orchestra (which is not undertaking a tournée this spring) little else to do but to give, besides their three popular concerts per week, a few "extra concerts." Such was the designation of last Monday night's entertainment, the program of which was made up exclusively of Wagner's music. What it really should have been called was neither "extra" nor "Wagner," but "Sucher" concert, for it was without doubt intended to give Rosa and Josef Sucher a chance to recall themselves to the minds of a number of their old friends and

admirers. Considerable quantity and something like the old Sucher enthusiasm seemed to surge through their ranks. If, however, they were at all sincere, they must have felt sorry, for the Brünnhilde excerpt from the "Götterdämmerung" alone (the scene of the self immolation), once the crowning piece of Rosa Sucher's art, was now the testimonium paupertatis of the former grand vocal spendthrift. Also the "Schmerzen" and "Traeume" exhibited a ruined vocal organ, not even les beaux restes.

Somewhat better did old man Sucher fare. He knew his music from memory, and so did the Philharmonic Orchestra, and as he managed to lash himself at moments into something like his old time artistic fervor, some episodes might have deceived one into the belief that Sucher had won back his juvenile fire. But it was only a straw fire after all, for in Siegfried's "Rheinfahrt," an excerpt which surely could wake up almost anybody, the old gentleman very nearly went to sleep.



Two concerts at the Singakademie during the week were remarkable through novelties. The more important one was the chamber music soirée of the Halir-Dechert-Schumann trio organization.

The main number upon the program was the piano quintet in F minor, op. 39, by Hugo Kaun, which I venture to place among the best and noblest, as well as most original contributions to the field of modern chamber music. I rank it so highly (despite the fact that the last movement cannot be strictly designated as chamber music) because it goes beyond the limits in style, form, and above all in the almost orchestral coloring, attempted and realized in the powerful finale. The slow movement in E major is of great thematic as well as harmonic beauty. Its contents are thoroughly original and replete with deeply felt but subdued passion. This movement really conquered the audience, one of the most representative and largest ones that attended a chamber music soirée in Berlin in many a season.

Prof. Dr. Schumann handled the piano part with technical and musical mastery, and the performance was, on the whole, despite the great difficulties of the work, a very satisfactory one. It must have pleased the composer, whose day is rapidly approaching, as the real enthusiasm with which this work was received demonstrates. Perhaps Mr. Kaun was a trifle too modest when he refused to make his appearance after three prolonged rounds of applause at the close of the quintet. I have known audiences to resent this sort of hypermodesty by calling it stubbornness, and ascribing it to a lack of appreciation of their good will.



The committee for the Wagner Monument unveiling ceremonies met yesterday and declared in favor of the following festival program, which had previously been submitted to the Emperor and had found his august sanction:

A reception will be given to the honorary guests on the eve of the day before the unveiling ceremonies, viz., on September 30 at the German Parliament Building, on which occasion a concert will take place in the vestibule. On October 1, the day of the consecration of the monument, at 7 p. m. a grand festival banquet will be given at the Wintergarten. On October 2 three historical concert performances will take place at the Philharmonie. On the night of October 3 a gala performance of Wagner opera will be given at the Opera House. On Sunday, October 4, at noon a grand choral concert will take place at the Singakademie, when either Bach's B minor Mass or Beethoven's "Missa Solemnis" will be performed. For Sunday evening a Wagner concert is to be arranged at the New Royal Opera House (Kroll's). The festivities will

close with a farewell concert on Monday, October 5. During the entire five days of these festive proceedings the new International Musical Congress will hold meetings at the German Parliament Building, under the presidency of Count Hochberg.



Mrs. Goldberger gave a musical reception, at which before a select audience of invited guests a number of compositions of Georg Liebling, the well known pianist, were performed by eminent artists. The following was the program:

Sonata for violin and piano, op. 28.

Maurice Kaufmann and the composer.

Two songs—

The Open Window, op. 36.

To Thee, op. 35.

Miss Kaethe Ravoth.

Three 'Cello Pieces—

Melody, op. 54.

La Marquise (Minuet), op. 15.

Tarantelle, op. 54.

Court 'Cellist Heinrich Gruenfeld.

Elocution.

Mme. Alice Liebling.

Three Songs—

The Dawn of Light, op. 20.

The Faded Garland, op. 40.

Thine Eyes, Love, op. 44.

Miss Else Vetter.

Piano Solos—

Spring Night, op. 55.

Octave Study, op. 8.

Study on the Black Keys, op. 56.

Georg Liebling.

In the violin sonata our countryman, Maurice Kaufmann, displayed his fine tone and musical expression. He performed this same work once before at the house of Consul General Mason here. The writer reviewed the sonata at some length in these columns a couple of seasons ago, and therefore now only needs to reiterate that it is exceedingly brilliant, melodious and effective, being equally grateful for both players.

Miss Kaethe Ravoth scored a genuine success with her sympathetic delivery of the impressive song, "The Open Window," as well as with the much more passionate Lied, "To Thee." Her voice is a fresh mezzo soprano of very pleasing quality.

Heinrich Gruenfeld, the ever popular master of the 'cello, fascinated everybody with the sweetness of his tone in the charming little "Melody." The "Minuet" is one of Gruenfeld's repertory pieces. The "Tarantelle," however, is new, and, despite its great technical difficulty, he played it so brilliantly that it was most enthusiastically redemanded.

Mme. Alice Liebling, Georg Liebling's wife, gave a proof of her superior attainments as a "diseuse" which seemed to fascinate the select assembly. Her specialty is to recite in the style of a Frenchwoman expressing herself in broken English. G. R. Sims, the well known London author, writes most of Mrs. Liebling's numbers for her, and the lady created quite a sensation in the English capital with her graceful and clever delivery of the said pieces.

Miss Else Vetter possesses an alto voice of good timbre. She pleased immensely with her musical interpretation of three Lieder of entirely different character. The first is in religious mood and in fine style, the second very impressive and the third one suggestive. With it Miss Vetter quite captured her audience.

Georg Liebling himself played some interesting novelties, of which the "Nuit de Printemps" should be mentioned first, because of its modern style and splendid piano effects. The octave study on the other hand is a well known opus of great vigor and difficulty. The "study on black keys" is, if I am not mistaken, the first effort in the same direction since Chopin's famous étude, with which, however, it has nothing in common but the denomination. It is a thoroughly original, in every way novel and very effective piece of pianistic writing.



At Wiesbaden a few days ago the mother of August Wilhelmy died at the age of eighty-four. In her younger days she had been a singer of note and a pupil of Halévy and Gounod.



A symphony with the presumptuous, not to say arrogant, title "Beethoven," by the Prague composer Baron Von Prochazka, will be performed for the first time at the Bohemian capital next Saturday night. It will be remembered that the composer is also author of a quite witty biography of Johann Strauss. Less well known is the fact that Baron Von Prochazka, like the late Anton Rubinstein, has written an opera, "Christus." This work has received permission for stage performance "until repealed."



Spanish newspapers reveal the important fact that Emil Paur, late of New York, has become the social lion of Madrid. He conducted "Lohengrin" at the Spanish capital with tremendous success, and is there now considered

by the press and the public one of the greatest conductors that ever wielded a baton.

Prof. Arthur Nikisch and Prof. Dr. Max Bruch have both been nominated members of the Royal Academy of Music at Stockholm.

The venerable and beautiful building of the Singakademie will be rebuilt during the summer vacation. At the left side, where at present is situated a little garden, a wing will be constructed containing a large box; furthermore larger vestiary accommodations and a foyer will be added to the present old fashioned status of the building.

Among the callers at the office of THE MUSICAL COURIER may be mentioned Mrs. Cora Deremeaux, Miss Elsa Deremeaux (a pupil of Godowsky) and Lawrence Ludlow Moore, all three from Seattle, Wash.; Mrs. Helen L. W. Jackson, from Litchfield, Conn.; Herr Max Kadisch, a young conductor recommended by Dr. Muck; Herr Arthur von Holwede, the director of Messrs. Steinway & Sons' piano factory at Hamburg, and Walter Damrosch, formerly conductor of the New York Philharmonic Society.

O. F.

**Shanna Cumming.**

THE following extracts are from reports about concerts in April with Mrs. Shanna Cumming as soloist:

Mrs. Cumming followed with "The Inflammatus," easily carrying the sustained high notes with ringing head tones.—Brooklyn Eagle, April 10, 1903.

Mrs. Cumming's "Inflammatus" was very effective, her high C ringing out clearly against the choral background.—Brooklyn Times.

The treat of the evening, however, was Mrs. Cumming. Her voice seems to improve with every public performance, and her efforts far surpassed her work at the Arion concert last week.—Brooklyn Standard-Union.

In Mrs. Shanna Cumming was found a soprano whose voice filled the exacting requirements of the work. She has a sweet and well modulated voice, which she uses with intelligence and true dramatic instinct.—Evening Herald, Syracuse, N. Y.

\* \* \* He was at his best in the love scene which opens Scene VI, in which Miss Shanna Cumming, the soprano of the evening, was a most inspiring coworker. This singer is an old favorite here, having sung at a former festival. She possesses a clear, bell-like voice, which she controls beautifully, while her interpretations are full evidences of temperament. Her singing of the solo, "My Redeemer and My Lord," was lovely, with a loveliness holy and reverential in the extreme.—The Springfield (Mass.) Union, April 18, 1903.

The part of Elsie fell to Shanna Cumming, who is one of the most satisfactory of the younger American oratorio sopranos, and has before this made several successful appearances here. Her recital of her vision, the duets on the road to Salerno, and the final scene, were all heartily applauded.—The Springfield Daily Republican.

To technically musical people the soprano, Miss Shanna Cumming, appealed particularly, for her clear, pure soprano was of such faithful exactness and was handled with such correct attention to precision of method that those who have studied these things found in her a blessed sense of absolute comfort. Never a false note, never a bungled delivery, never a faulty enunciation, always square with key and measure, hers was a voice and method to delight the musician.—The Springfield Homestead.

The society was exceedingly fortunate in having secured the services again of Miss Cumming, whose splendid voice was never heard to better advantage; she excelled herself and charmed all her hearers, not only in the Wagner number—Senta's ballad was most beautifully sung—but especially in the Saint-Saëns' song, in which the exceedingly difficult trills were exquisitely given, with remarkable purity and sweetness of tone and the high B flat being taken with the most deliciously clear, full tone. In the "Ode to the Sea" number, Miss Cumming again delighted everybody, and the soloist and chorus were in the most perfect harmony. The audience wanted the number repeated, but it was getting late, and so Miss Cumming merely came out twice and bowed her acknowledgement of the applause.—The Orange (N. J.) Journal, April 25, 1903.



THE Hereditary Prince of Anhalt is one of the few German princes who take a serious interest in art. He devotes much attention to his theatre, and spends hours in superintending the mounting of new works. He is his own intendant, and a perfect master of stage management. He lately produced the "Nibelungenring" accurately in the Bayreuth style. His court orchestra is of the first class, under the management of Franz Mikorey, and he allows a subvention of 300,000 marks. Some alterations, however, will be necessary to improve the acoustics of the theatre.

A new artistic review is announced at Milan. It is entitled Green and Blue, and a strong list of contributors is announced.

Puccini is recovering steadily from his accident, and the doctors assure his friends that he will be perfectly and completely restored. The broken leg will have to be in splints for a month longer.

A new work by Max Bruch for soprano, chorus and orchestra, named "Damajanti," is published by N. Simrock. The text by Dr. Bulhaupt is taken from Rückert's translation of the old Indian epic, "Nala and Damajanti."

Some valuable manuscripts of Palestrina have been stolen from the Church of St. John Lateran in Rome. Among the missing documents is the original score of the "Improperia," first performed in 1560 before Pope Pius IV.

Felix Mottl lately conducted at Karlsruhe Bach's "Matthäus Passion" unabridged. There was an interval between the two parts. The experiment was a brilliant success, and all the predictions of failure disproved. A similar unabridged performance of the "Weinacht's Oratorium" will be given by the same conductor next Christmas.

During a late performance of the "Gypsy Baron" at Dessau the burgomaster announced to the audience the birth of a young prince. The Empress Maria Theresa made a similar announcement on the birth of the Emperor Joseph's son. She leaned over the front of her box and said: "Hört, Leute, Seppel hat a Bue han" in good Viennese.

Marie Wieck, the sister of Clara Schumann, has published a protest against the work lately issued by Berthold Litzman, entitled "Clara Schumann. An Artist Life. From Journals and Letters." She blames her niece, Clara's daughter, for having supplied the material in an unfilial fashion. Such a publication was contrary to Clara's wishes, and the letters, written immediately after her marriage with Robert Schumann, give a wrong impression of the character of Frederick Wieck. Within a year of the marriage the young couple were reconciled

with Wieck, and lived on friendly terms with him. Wieck was one of the first to appreciate Chopin and Schumann.

A considerable quantity of manuscripts by the late Bohemian composer Smetana has been discovered by his family. Many of them are merely sketches and unfinished pieces, but there are some completed compositions, chiefly piano pieces, with some symphonic works. A cycle of the sketches seems to have been designed to illustrate Corneille's "Cid."

Hans von Wolzogen, in a late address to a religious society, expressed a hope that the connection between Bayreuth and "Parsifal" would on May 12, 1913, the 100th birthday of Wagner, be legally made indissoluble. Public opinion on the whole, however, still is that a work of the power of "Parsifal" ought not to be confined to one little spot, but allowed to be performed wherever and whenever a proper performance can be assured.

Beethoven's "Missa Solemnis," begun in 1818, but not finished till 1822, was written on the occasion of the nomination of his pupil, the Archduke Rudolph, to the bishopric of Olmütz. The composer sought to obtain subscribers for copies among the princes and kings of Europe. He only obtained seven subscribers, and the money results were 350 ducats. Such was the reward for what he himself considered his best work.

Clotilde Kleeberg celebrates this year her artistic jubilee. At the age of twelve she left the conservatory, and in the same year made her début at the Pasdeloup concerts, producing a great sensation in Beethoven's C minor Concerto, receiving according to the Figaro of the day an unparalleled welcome. Since 1879 Madame Kleeberg played at all the great Paris concerts, and in 1884 appeared in London with brilliant success. Her performance of Bach's "Fantaisie Chromatique" attracted the notice of Hans Richter, who engaged her for the Vienna Philharmonic Society. In 1887 she was heard in Germany, where Bülow greeted her as "Clara Schumann II." Since that time she has been heard in all the cities of Europe and always in triumph. She married the Belgian sculptor, Charles Samuel.

**Henri Morin's Franco-American Band.**

A CONCERT is being organized under the auspices of the Alliance Française committee of New York, the proceeds of which will go to start a fund to establish and support a maternal school for the children of the French colony of New York.

Morin's Franco-American Band, composed of fifty members, including several soloists of the Paris National Conservatory and former members of the French bands, has been retained, Henri Morin, its distinguished leader, having offered his services and his band for the occasion.

Here is M. Morin's program, which has been received by Georges Cante, secretary of the society:

March of the Tartars.....	Ganne
Overture (Episodical), The Last Day of the Terror.....	Litolff
Nightingale Song, from Les Noces de Jeannette.....	Massé
Concert Waltz, The Crepuscule (new).....	Raynaud
Suite d'Orchestre, from L'Arlésienne.....	Bizet
Prelude, Intermezzo, Menuet, Farandole,	
Two pieces for reed instruments—	
Simple Aven.....	Thome
Gavotte, American Beauties.....	Morin
Fragments from Die Meistersinger (third act).....	Wagner
Introduction and Waltz of the Apprentices—March of the Corporations. Chorus and Finale.	
Grand aria from Louise.....	Charpentier
Dramatic scene from Eve, The Malediction.....	Massenet
National Défilé—Le Régiment de Sambre et Meuse.....	Planquette

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PARIS, APRIL 30, 1903.

**F**OR some time past disapprobation has been shown at the Lamoureaux concerts. Last Sunday it was at the Colonne concert that the malcontents exhibited their spleen. The cause in both cases was not the same. At the Colonne concert it was the individual, not the artist, who was the recipient of a storm of hisses on his appearance before the public. This individual was Edouard Grieg, the famous Norwegian composer, who had been engaged to conduct a performance, consisting—with one exception—of his own works. The reason for the unfavorable manifestation shown by a portion of the audience was that during the Dreyfus affair in France, Grieg expressed himself, I understand, in somewhat decided terms on the matter. He had been invited by Colonne to come to Paris and direct a concert of his own works. Grieg replied that he did not wish to set foot in a country where liberty was so little understood. But all that is past. Grieg accepted this time the invitation to come to Paris and direct Colonne's orchestra. He has also arranged to give two recitals of his own works, piano and voice, at the Salle Pleyel. The works of this popular composer have penetrated everywhere, owing to their clever facture, meiodious charm, and at times dreamy melancholy, and reflecting as they do the atmosphere of their composer's birthplace. The principal items of the program were the "Peer Gynt Suite" and the scene for two voices and chorus, known in English as "At the Cloister Gate." The suite received a very good interpretation: Grieg, who has a firm, decided beat, indicating every detail, every accent with the greatest care. At its close there was a very hearty demonstration of approval. The smaller pieces, such as the overture, "In Autumn," were only mildly received, and it was regretted by many that at this concert Grieg had given nothing of his latest and ripest work. The greatest success of the afternoon was gained by Raoul Pugno, who gave a superb performance of Grieg's Piano Concerto. Madame Gulbranson contributed several melodies by the same composer.



The same concert was finished by the finale of "Die Götterdämmerung." What a contrast! It was as if one had dined lightly, but agreeably, and after dessert had been served some remarkably substantial dish, which alone would have sufficed for a meal. But when will Wagner's works be performed in Paris in their fitting and proper place—the theatre? Here was an immense concert orchestra letting loose its tempest of sonorities, its thundering harmonies, against one single voice, that of Madame Gulbranson. Had she been singing the same work in its proper place the orchestra would have been several feet below her; in this instance it surrounded her, perfectly overpowering at times the voice of Brünnhilde with its tempest of sound. At very many of the concert performances of Wagner the vocalists are perfectly unnecessary factors, as they are very seldom heard.



I attended a charming concert the other night, the second of a series given by the Société Moderne d'Instruments à Vent. This organization is in its eighth year of existence, and gives three concerts every season. It was a genuine delight to listen to the octette of Beethoven for two oboes, two clarinets, two horns and two bassoons. I would willingly go a long distance to hear the same work performed as it was by the members of this society. They play with extraordinary unanimity, a perfection of detail, artistic interpretation and beauty of tone very rarely attained. The rest of the program was composed of works by young composers for woodwind and horns, with or without piano. One of the most striking of these was a fantaisie (first performance) for oboe, clarinet and piano, by Eugene Wagner. A singer whom I heard for the first time, Mme. Marie Gay, has a very beautiful warm voice of mezzo soprano quality. She contributed songs by Eugene Wagner and Brahms with good style and delicacy of sentiment. These concerts merit recognition as being a welcome change from the ones devoted to works for strings and piano, of which we have such plethora every year.



The most extraordinary concert that I remember was that given at the Trocadéro this week on behalf of the Home for Dramatic Artists, of which Coquelin is the president. This association has for its object the founding of a home where a certain number of old actors and actresses, whose days of usefulness on the theatre stage are over, and whose earnings have not sufficed to enable them to save, may pass their old age in peace and quiet, without material cares for the years remaining. This scheme has been aided liberally by the Government, and many have been the devices of its indefatigable president Coquelin to secure the amount necessary to place so great an affair on a thoroughly sound financial basis. About 100,000 francs were still lacking, and to help to raise this balance an unique performance was aimed at. First of all, the assistance was promised gratuitously of Mme. Adelina Patti and Signor Tamagno, and in order to surround these artists with others worthy of being associated with them, the assistance of all the first singers of the Opéra and Opéra Comique was promised. In speaking of the concert as being an exceptional one, it will of course be understood that it is from the point of view of the extraordinary number of world famed performers who took part in it, and not exactly from its artistic side. Seeing that it was impossible to allot a solo to all the singers of the two subventioned opera theatres these artists with admirable self abnegation consented to sink their individuality by appearing in two concerted numbers only. These were the trio from "William Tell," Rossini, and a "Prayer," by Verdi. The first number was sung by all the solo tenors, baritones and basses of the Opéra and Opéra Comique, and the second by all the sopranos and contraltos from the same houses. Such a volume of vocal sound one will have to wait a long time

to hear again! Then there were solos and concerted numbers by Sarasate, Hollmann, a duet for pianos by Diemer and Pugno, &c. There was a minut danced by Sarah Bernhardt, Réjane, Charlotte Wyns; Messrs. Fu-gére, Brasseur, Le Bargy and the elder Coquelin; also the ballet from Reynaldo Hahn's opera "La Carmélite," with the accompanying chorus sung by the choristers of the Opéra Comique. What a silence obtained in the vast auditorium when the régisseur announced Patti's first number—the air of Cherubino from Mozart's "Nozze di Figaro." The people present could not have been less than 5,000, as there was not a vacant seat at 2 o'clock, when the concert commenced. The silence became so intense as to be painful until the first few notes of the charming melody by Mozart, so simple and yet so difficult, were emitted by the cantatrice, whom everyone, not only in the audience, but also the assisting artists, was on tenter hooks to hear. It was undeniably a great lesson in the nearly forgotten art of singing. It was not that the voice was naturally beautiful in quality, that was certainly the least factor in the matter. It was that there was a good instrument guided, managed by and under the perfect control of a skilled artist. The beautiful, intelligent, artistic phrasing; the fascinating way in which the voice became clear and brilliant, or sombre and covered as the sentiment of the passage demanded, was marvelous. The singer was applauded again and again. After returning many times to the platform Mme. Patti, as if to show that her skill covered other grounds than that of the sustained and expressive, gave as an encore Verdi's "Ah Fors' e Lui," from "La Traviata." Again the same continued demonstrations of approval, which were only calmed by the régisseur pointing out to the audience that Madame Patti had another number to sing in the second part of the program. This was the "Air des Bijoux," from Gounod's "Faust." Perhaps the most demonstrative in their applause were the other artists engaged in the performance. Tamagno was also most cordially received, as also a young singer introduced by him, and who figured on the program as Signora X. It turned out that this is a young Italian whose name is Giannina Russ. She had a very great success in her solo, also in the duet from "Il Guarany," by Gomez, with Tamagno. I am not in the habit of prophesying, but it would not surprise me if Mme. Giannina Russ developed into a star in the lyric firmament.

The sum of nearly 68,000 francs was cleared by this unique entertainment.

DE VALMOUR.

#### Sinfonia Fraternity Convention.

THE third annual convention of the Sinfonia Fraternity of America will be held at Ithaca, N. Y., May 18 to 20, 1903, in Delta Chapter Room, Ithaca Conservatory of Music. The convention's order of business will be as follows:

Monday, May 18—2 p. m., opening session of convention; 4 p. m., trolley ride and trip to University campus; 9 p. m., annual convention banquet, Ithaca Hotel.

Tuesday, May 19—9 a. m., business session; 12 m., photographs of delegates and officers; 12:30 p. m., lunch (probably at Dutch kitchen, Ithaca Hotel); 2:15 p. m., tallyho ride to Taughannock Falls; 8:30 p. m., annual convention concert by delegates, Barnes Hall, University campus; 10:45 p. m., reception to delegates given by the Alpha Tau Sorority, Alpha Chapter Room, conservatory.

Wednesday, May 20—9 a. m., business session; 3 p. m., boat ride on Cayuga Lake, steamer leaves Renwick Pier; 9 p. m., annual convention reception and dance, Masonic Hall.

The following musicians of reputation have signified their attention of attending the convention:

Supreme President Gilbert Raynolds Combs, of the Broad Street Conservatory, Philadelphia; Director George W. Chadwick, of the New England Conservatory, Boston; Dr. Albert A. Stanley, of Ann Arbor University, and W. S. Sterling, dean of the Cincinnati College of Music.

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**IN AMERICA: JANUARY-APRIL, 1904.**

### MR. & MRS. **BRUNO STEINDEL**

Mr. STEINDEL, Solo Cellist of Thomas Orchestra.  
Mrs. STEINDEL, Pianiste.

Management DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.

## THE COURT OPERA IN DRESDEN.

DRESDEN, MAY 1, 1903.

**m**ANY changes have taken place at the Court Opera of late years. Some old time favorites have left, and new ones are filling their places. Others, like Fräulein Nast, who formerly appeared only in modest roles, have risen to a first place, winning their way to public favor on merit. Burrian, the heroic tenor, who takes the place of Anthes, is so in demand that he is likely to be overworked. He made his débüt here as Tristan and Siegmund. It was a most successful débüt, and went a great way toward accentuating the great triumph of Theresa Malten on the occasion of her farewell to the opera as an active member. Malten will now only appear by special invitation to sing probably in "Brünnhilde," "Isolde" and the "Queen of Sheba." Malten has retained her remarkable virility, and in a large measure her voice, longer than has been the good fortune of most artists. Burrian is more and more in the ascendancy both with the critics and the public. His Siegmund stands alongside of the best that has ever been given here or anywhere else for that matter. Burrian is an artist in the highest sense of the term, reminding one of Van Dyck in the quality of his voice, though his method is far superior. He has the same dramatic power, with more reserve than Van Dyck, and his artistic sense is equally high. As Siegfried his performance was an unalloyed pleasure in the last presentation of the "Nibelungenring," part of which was under Schuch's powerful baton and other evenings under the talented Gutschbach, who is very young for such able conducting.

Speaking of the "Ring" performances, Wittich has appeared this spring as Brünnhilde, which will now become a regular role in her repertory. Her appearance afforded an opportunity to judge of her growth in character which is par excellence virile, and for which Wittich's extreme femininity did not seem adequate or appropriate. In this very requirement, however, she has made immense strides forward, and never did I hear her in such magnificent voice, a vocal splendor that elicited an outbreak of applause. A woman in her prime when I first saw her, she looks now ten years younger, with a young girl's full flush of beauty and glowing freshness. This womanly magnificence alone in that evening's performance not only aroused astonishment but demands the acknowledgment of her fitness for the character which I have never before felt fully justified in according her. The fact that she is a little under stature for the traditional Brünnhilde could easily be remedied by certain tricks of the toilet of which Wittich is apparently oblivious.

Another singer coming rapidly to the front is Herr v. Bary, who takes the places of Forchammer, and who made his débüt lately as Tannhäuser. This was an altogether satisfying performance and with his representation of Lohengrin distinctly stamps Von Bary as a very promising Wagnerian. Von Bary has a very large voice, an excellent method and enough power to fill a larger house, but he could well cultivate finer gradations and a real pianissimo of tone.

Fräulein Krull is also a new and in every other sense of the term a real acquisition to the court opera. While her acting is immature, she has none the less a rare voice, a perfect tone emission, entirely smooth in the registers, and a sustained power of legato that with the promise of a real musical nature needs only a ripening maturity to bring it into greater evidence.

Frau Professor Orgeni, as she is now called by her new title, has placed another of her pupils on the stage of this opera, namely, Fräulein Schenker. From all accounts the general verdict has not been a very favorable one. I should not fail to mention highly the débüt of Herr Jaeger as Logi

the "Rheingold" at its last performance, a representation that augured well for future development and that displayed a peculiar adaptability to the role. Barring a too continuous monotony in the "mimi," Herr Jaeger received ample recognition from the critics here.

What a galaxy of great artists have appeared in the symphony concerts here this season! Bloomfield Zeisler, Kubelik, Geloso and Pugno. Pugno's performance of the E flat major Concerto of Mozart was something that never will be forgotten in the annals of the Court Opera. "Anything more perfect in its way cannot be imagined" was the general verdict. Not only does Pugno's Mozart playing excel such old Mozart players as Reinecke in pearliness of technic and entrancing nuances, but he far surpasses them all in that true inwardness of interpretation without which Mozart is nothing more than a tinkling cymbal. Pugno seemed to appreciate greatly the hyper excellence of the Dresden Court Orchestra, as well as Schuch's supreme command. Nothing was lacking in the perfection of orchestral accompaniment for this rarest of all concertos, in exquisite contour of line, in proportion, and in responsive sympathy of ideas between soloist and accompaniment.

Dresden has been highly favored with the visits of Weingartner and the Kaim Orchestra, Richard Strauss and his wife, first at the Mozart Verein and then later with the Berlin Tonkünstler; on several different occasions with Kubelik before an "ausverkauftem" house, and with many others, but with none was she more highly honored than with the visit of Herr Sauer, who assisted at the concert of the State Railroad Officers' Gesangverein, and who was warmly greeted by his Dresden friends as he appeared once more on a Dresden estrade, in his old home. His performance of the Symphonic Etudes of Schumann I place alongside the best I have heard, and in the last three, especially the brilliant Finale, infinitely superior to any. I had also occasion to compare his magnificent execution of the "Mazeppa" Concert Etude, as it appeared on the program, with that of Busoni's and Reisenauer's this season, very much to Sauer's advantage; indeed, this is putting it mildly, for, outside the "Tannhäuser" Overture, I have never heard Sauer so much in his element. With a splendid combination of physical and spiritual force, he made this, in very truth, a "triumph over difficulties" such as is seldom heard. On such occasions one sees Sauer reveling like a giant in his strength, for it is in such a tour de force that he excels. His Second Piano Concerto is considered even superior to his first.

This is the season when conservatory and pupils' concerts are rampant. Fräulein Hansen gave two of her pupils a hearing in the Hotel Bristol. One of them, Fräulein Applegate, is engaged at Weimar; she is also receiving a great deal of attention from Bungert, who is teaching her his songs and arias. By far the most interesting soirée of recent date was that of Fräulein Haenisch, who presented a great deal of talent. A delightful and very fair young violinist divided the honors on this occasion. A large number of distinguished guests were present. After the performances of the pupils Fräulein Spies delighted the company with a choice collection of songs. She is always at her best on these occasions. She says she feels freer and hence can give out more, as the Germans express it. Fräulein Haenisch is to be congratulated on the success of her soirées. They are distinctly a social, as well as an artistic, pleasure.

Ehrlich's School of Music is celebrating its jubilee year, the twenty-fifth of its existence, and has been giving numerous recitals, theatricals and various entertainments for the celebration. These have all passed off creditably to the school, and the director, Lehmann-Osten, receives in no small sense the larger share of the honors. The school has from 300 to 400 pupils and ranks as the largest private school in the city. This school has introduced the Leschetizky method. Lehmann-Osten, who is to give a

concert next season, has been decorated for his services in the musical world of Dresden.

Another school that is to introduce the method is Franklin College, a preparatory school for boys and girls, in connection with the American college entrance board of examinations, which also prepares for the sophomore year of Yale or Princeton and other first grade colleges. John F. Logie, M. A., the principal, is a man of high scholarship and culture, and altogether an engaging personality. He engages only those masters who have taken a "first" or "double first" stand, and the curriculum exacts the highest grade of scholarship. Boys of prominent men have, through the preparation received here, been able to enter the sophomore year at Harvard, have been at the head of the lists in classics and mathematics and have won the third Woolsey scholarship and first Berkely premium, as well as post-graduate and traveling scholarships at Yale. This school offers courses in art and music, and your correspondent will represent the Leschetizky method there. Parents who wish to give their children the advantages of foreign travel and that of language study in its native land, and at the same time do not wish to interrupt their college preparatory work, will find this new departure of Franklin College in opening its classes to girls, as well as offering advantages in art and music, of the highest possible interest. Franklin College appears in the report of the board of college examinations to have sent more to American colleges than any other foreign school in the report.

The great event of the week is the farewell of Trenkler to the Gewerbehaus Orchestra, of which he has been director for thirteen years. He received a great ovation; hundreds were turned away who could not get seats. After the very interesting program Trenkler was called out innumerable times, speeches were made and a presentation of numerous laurel wreaths and immense floral devices crowned one of the greatest "triumphs" of the season.

E. POTTER-FRISSELL.

## Heinrich Meyn.

M R. MEYN returns to America after two years in Europe with a portfolio full of flattering press notices. From Hamburg and Leipsic, Germany and London we quote these:

Herr Meyn enchanted by his simple, unadorned style and the charming features which he gave to his delivery. He is the gentleman transferred to music who reveals himself to us in the art—Hamburger Nachrichten.

Herr Meyn's program was a happy selection of songs, the rendering of which gave great pleasure and enthusiasm to an interested audience.—Hamburg Fremdenblatt.

Mr. Meyn's voice is of agreeable quality and he knows how to interest his listeners.—Leipsic Musikalisches Wochenblatt.

Heinrich Meyn, whose recital took place at Bechstein Hall, adopted the popular plan of giving it alone and unaided. A singer who can do this successfully must needs be a master in his art, and Mr. Meyn proved himself a sufficiently clever singer to make such a program interesting. He has a voice of very good quality, but on his powers as an artist he depends principally for his success. He was very successful in such great songs as "Thy Glorious Deed," from Handel's "Samson," and Thomas' "Le Cid."—London Times.

Mr. and Mrs. Meyn are preparing to leave shortly for their beautiful new country home at Onteora in the Catskills, and next season this superior singer will be heard in some important novelties obtained while abroad.

## Mr. and Mrs. Severn.

M R. AND MRS. EDMUND SEVERN will close their studios in New York and Springfield, Mass., early in June, and after that will go to Little Diamond Island, Casco Bay, for three months. Miss Augusta Coolbroth, a vocal pupil of Mrs. Severn, will go with her teacher and continue her studies throughout the summer.

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## MUSIC IN ROME.

ROME, APRIL 16, 1903.

**C**HE musical season in Rome is about to close. Concerts have been plentiful, and the opera ends its season with a glorious performance of "Il Trovatore," with such artists as Darclée, Leonora; Bruno, Azucena; Longobardi, Manrico; Pacini, Conte di Luna. The public was enthusiastic and the old airs seemed like new to them, so beautifully was the opera sung. Darclée's voice is in good condition this season, and her singing was almost juvenile in its clearness and facility in the high registers. Bruno (Azucena), with her powerful contralto and powerful dramatic action, aroused the most genuine enthusiasm. Longobardi, tenor, was perhaps the weakest from an artistic point of view. His "Di quella Pira" was, of course, encored, as it always is for anyone possessing big high notes, and these are his forte. His singing is, however, not refined, and in this respect falls far back of his companion Pacini, who is a singer par excellence, but who as an actor leaves one absolutely cold, and this was painfully so in his Rigoletto especially. "Mefistofele" was given with a great cast. Bellincioni and Marconi both shared the honors. Marconi was in beautiful voice and sang "Come un dio," as they say here. "Traviata" also was a triumph for both these exquisite artists. Bellincioni makes an original creation of the part which I must say, to me, seems exaggerated. For the public it matters not—she is Bellincioni the favorite, and anything she should choose to do is always welcome.



The novelties of the season at the opera were "Hänsel und Gretel," translated "Nino e Rita," Bellincioni assuming the part of Hänsel, and in which she was simply charming. She sang and acted with a simplicity that was quite unexpected, and therefore won the hearts of everyone. The music was greatly appreciated, but it was generally lamented that such music should be wasted on such a silly subject. An opera does not seem to please if there are not endless love duets, death scenes, &c. The other novelty of the season was "Germania," which had a succès d'estime the first night, but as the performances repeated themselves the public appreciated this ponderous score more and more until finally it was given at a matinee and at popular prices. Really it is a beautiful score; it is too much; there is too much music; it is too rich. The orchestration is full and rich, and there are moments when one would willingly be relieved of this immensity. The baritone Sammarco has the principal role of the student. Here is a true artist, beautiful voice, excellent schooling, excellent actor, a most commanding interpretation. The rest of the cast was not much, and I wonder that Franchetti, who was present at the first performances, should have been pleased with the ensemble of singers. Franchetti received many recalls, but refused absolutely to appear.



Santa Cecilia gave a series of concerts, among which the most important were two directed by Martucci—one by Popper, the violoncellist. This is a name of world wide fame and the success he had only added another laurel to his triumphs. Hans Richter was to have directed two concerts—Wagner, of course—but he fell ill and therefore

had to give up appearing. Moritz Rosenthal is another who was engaged, but did not even arrive here, because taken suddenly ill. Maria Sorlenko Dolina, singer of the Imperial Court, St. Petersburg, also gave her concert at Santa Cecilia. She sang an interesting program of original romances, which she interpreted delightfully; but one fault marred the effect—her intonation was not always of the truest.

Jenö Hubay, the violinist, gave his concert also at Santa Cecilia with an overwhelming success. He is one of those artists who leave a remembrance of their art behind them never to be forgotten. He hails from the Conservatory of Budapest and has such a strong temperament that the well known compositions of Bach, Corelli, &c., seemed written in our day, so fresh, so intense they seemed under the artist's wonderful bowing. He was recalled time and again.

One of the most important was Adelina Patti's concert for charity at the same hall. She sang "O Luce di quest anima" from "Linda di Chamounix"; "Voi che Sapete," Mozart; and "Il Bacio," by Arditi.



Concerts at the Sala Costanzi have been more than plentiful. Among others the pianist Attilio Brugnoli gave his recital, proving altogether that he has progressed greatly since last year. His touch is clear and crisp, his technic excellent and he plays with individuality. I am sure we shall hear of him in the near future.



On April 2 an interesting vocal recital took place at Sala Costanzi, interesting because given by an American singer. She sang an enormous program and sang in four languages. Such names as Caldara, Tosti, Bemberg, Gounod, Bizet, Cowen, Chaminade, and Brahms figured on her program and the public accorded this American artist a real ovation, applauding her to the echo. Mrs. Dolly Pattison is her name. All the press was unanimous in bestowing praise on her voice, method and the wonderful distinctness of her enunciation in this polyglot program. Mrs. Pattison before her concert was known in "la fine fleur" of society, having sung in different palaces in this city. Had it not been so late in the season Mrs. Pattison would have given a second concert at general request. Mrs. Pattison has been highly praised for the exquisite sentiment and delicacy with which she performed the different numbers of her difficult program.

On the same day a commemoration of Van Westerhout, the young Neapolitan musician, who died in Naples several years ago under such strange circumstances, was given at Sala Umberto. Many artists took part and nothing but his compositions was sung or played.

Elvira Silla, pupil of Sgambati, gave an interesting concert at the same hall. She played "Preludio Corale Fuga," by César Franck, new for Rome, which was greatly admired for structure and depth of conception. Sgambati may be proud of this pupil.

Adele Brignami Mazzuchelli, a very talented violinist, gave a concert at Sala Costanzi. She is a very talented lady and has a broad, large sound, excellent bowing and flawless intonation. She played Max Bruch's Concerto in a masterly way and was greatly applauded.

As aforesaid, the season is at an end; a few more small concerts will take place in these last days of April. Should anything extra take place during the imperial visits shall write.

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## DETROIT.

DETROIT, Mich., May 4, 1903.

**M**USICAL matters have been for the past month in full blast. Among the best concerts which took place was a piano recital given by Madame Szumowska-Adamowska, under the auspices of the Tuesday Musicale. This pianist fairly captured the large audience with her beautiful legato tone and fine interpretation and rendering of Chopin selections. The program was as follows:

Suite, D minor.....	Handel
Caprice, B minor.....	Brahms
Rondo, A minor.....	Mozart
Allegrogrissimo .....	Scarlatti
Fantaisie, F minor.....	Chopin
Nocturne, B major.....	Chopin
Impromptu, G flat major.....	Chopin
Berceuse .....	Chopin
Valse, A flat major.....	Chopin
Romance .....	Schumann
Chanson sans Paroles.....	Saint-Saëns
Thème Varié.....	Chaminade
Valse Caprice.....	Rubinstein



Alberto Jonás gave a recital in the Church of Our Father, April 21, assisted by Leo Altman, the newly engaged violinist from New York, who takes the direction of the violin department, formerly occupied by Henri Ern, who resigned last month. Mr. Jonás had not appeared in public as soloist since last May, on account of ill health and nervous depression, and his reappearance on this occasion was of special interest and was most enthusiastically received and applauded by a very large audience.



The Detroit Symphony Orchestra closed its season last Friday evening in the Light Guard Armory before a large house. The star of the evening was Charlotte Maconda, soprano, who sang "Perle du Brésil" and a group of songs by Bachelet, Grieg and R. Strauss and had to respond to many encores.



Alfred Hofmann, formerly 'cellist and subsequently bandmaster, tenor and pianist, gave a farewell concert at Harmonie Hall, prior to his departure to his new field in New York, where he expects to continue his vocal studies.

DE VET.

## Edward Strong, Tenor.

**E**DWARD STRONG'S good musicianship stood him in good stead when on short notice he took the place of another tenor at a choral concert in Bethlehem, Pa. (where the Bach Festival takes place). He sang the music allotted the other man, and in such fashion that the local paper said:

"Remembering that Mr. Strong had been engaged only at a late hour in the morning of the same day his singing was certainly remarkable. His best solo was perhaps the last, 'Told His Message to the People of the Blessed Saviour.' His voice, wonderfully clear, and his singing, full of gentle, persuasive appeal, won him many friends." —The Sun, Bethlehem, Pa., April 29, 1903.

## Fritz's Bass.

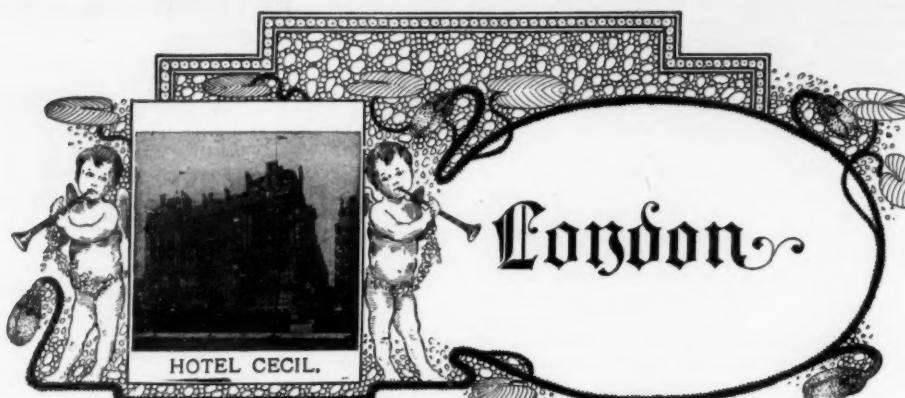
**E**UGENE COWLES, formerly with the Bostonians, has been engaged as the basso of Fritz Scheff's company for comic opera.



# ANTONIA SAWYER,

Contralto.

1690 Broadway,  
NEW YORK.



HOTEL CECIL, LONDON.  
April 30, 1903.

**C**HE musical season is now on us with a vengeance, and between now and the end of July we shall enjoy, or otherwise, as the case may be, a never ceasing round of concerts and operas. The present week has been comparatively quiet, a sort of lull before the storm, but there have been nevertheless plenty of signs that the concertgiver is waking up. The season practically opened on Tuesday with two violin concerts at St. James' Hall, both of them given by players of more than average attainments. The more ambitious of the two was that given by a young Hungarian, who, after the manner of the modern violinist, calls himself Hegedüs. Hegedüs is by no means a stranger to London, and he has during the last year or two given several recitals here. He has never before, however, given a concert with orchestra, and it may be said that he has never before been heard to such advantage. An orchestral accompaniment generally seems to have the effect of inspiring the soloist to do his best, and it certainly had that effect on Hegedüs, for many of the faults which have been rather noticeable at his recitals to a certain extent vanished on Tuesday. Like almost every young violinist who makes his appearance nowadays, Hegedüs is a fine virtuoso. He has a technique which, if it is not absolutely the technic of a Kubelik, is at any rate exceptionally good and amply sufficient to meet any demands that he may have to make upon it. Unlike, however, only too many virtuosos, he knows how to use it, and the artistic side of his playing is much to be preferred to any of his displays of virtuosity. For Hegedüs is obviously a sound artist and the possessor of a highly musical temperament. His performance of Mozart's very beautiful Concerto in D was commendably free from those little irritating tricks with which virtuosos are only too apt to disgrace their playing of music in which, after all, simplicity is the first requisite. In this concerto Hegedüs certainly reached the highest level that he has ever yet attained. His playing was sympathetic and refined, and indeed he played the music exactly as it ought to be played. But, though he is a good artist and a clever violinist, he is not altogether without faults. His execution is good, and he plays florid passages with extreme facility. But he is not always too careful about the quality of his tone, which, in passage work, is apt to degenerate and to become unpleasantly harsh. This was especially the case in a Capriccio of Paganini and Vieuxtemps' Second Concerto. The former was played fluently enough, and in the latter he showed that he possesses any amount of fire, but his tone often grated terribly upon the ear. It is a pity that his performances should be marred by this failing, which is really rather serious, and the sooner that he ef-

fects its correction the better; in other respects he is a most capable player. An excellent orchestra under Lan-don Ronald played the accompaniments.

A first recital in London is a trying ordeal, and it may perhaps have been owing to nervousness that Max Wolfthal, the young Polish violinist, who gave a recital in the afternoon, hardly maintained the level that he set himself at a recent recital at the Crystal Palace. On previous occasions Herr Wolfthal has shown himself to be an exceedingly capable violinist, and if he failed in some measure to sustain his reputation on Tuesday, it is to be hoped that the lapse was merely temporary. His performance of Max Bruch's Second Concerto was hardly in his best style. His phrasing in particular was somewhat stiff, while his intonation was not always above suspicion. His reading of Bach's Prelude and Fugue in G minor was of a different type altogether, and approximated much more nearly to his true form. He has a fine technic and produces a pure and rich tone, while his part playing was admirably clear. If he can only succeed in maintaining the level reached in this, there is every reason to hope for great things from him in the future.

Without intending any disrespect to the excellent Royal Amateur Orchestral Society, it may be said that by far the most striking feature of their concert at the Queen's Hall on Thursday evening was the brilliant performance given by Harold Bauer of the solo part in Saint-Saëns' G minor Piano Concerto. Harold Bauer has now become recognized here as one of the most intellectual players of the day. Each fresh performance raises him higher in the estimation of his many admirers and gains him fresh adherents, and he certainly added very considerably to his laurels on Thursday evening. His playing presents features which are shared by few or none of the pianists now before the public. He is, of course, a virtuoso; no player, whatever his instrument, can hope for success today if his virtuosity is not absolutely beyond reproach. But, unlike only too many of his contemporaries, he does not make a display of his virtuosity, but only uses it for legitimate ends. His performance of Saint-Saëns' Concerto showed him absolutely at his best. His admirably crisp and delicate execution was combined with a warmth and richness of tone which left no doubt in the mind that his command over the resources of his instrument is absolutely perfect. This power he uses in the very best way possible. His fine musical temperament and his great intellectual gifts enable him to sympathize with and to give expression to all the varying moods in music. Mr. Bauer's talent is many-sided.

He is not a specialist, like many pianists, and it is not Beethoven or Schumann or Brahms or Tschaikowsky that makes the strongest appeal to him, but he is equally successful as an interpreter of them all. Such being the case it is hardly surprising that he has few or no rivals and that he has attained to a position which is almost unique. Saint-Saëns' Concerto was beautifully played, and he had the advantage of being well accompanied by the orchestra under Ernest Ford.

Francis Harford is an indefatigable worker in the cause of English music, and the program of his fourth and last recital at St. James' Hall on Wednesday afternoon was very well supplied with songs by native writers. He produced, it is true, no actual masterpiece, but several of the songs were well worth singing and he did them justice. Cecil Forsyth's "Not Eyes Alone" and Graham Peel's "The Emigrant" are both thoughtful and musically and deserved their encores, while Dr. Ernest Walker's "Enemies Have Fall'n," though it did not meet with quite the same success, proved a most excellent song. Mr. Harford has never sung better than on Wednesday, and the monotony which has sometimes proved a fault of his performances was conspicuous by its absence. In Brahms' "Verrath" and Schubert's "Der Doppelgänger" he showed an almost unsuspected power of varying his vocal color, which lent his singing an interest that it has not always possessed.

Frederic Lamond's first Beethoven recital, which took place at the Bechstein Hall on Friday afternoon, deserves rather more detailed notice than it is possible to give it now. At it he set himself the gigantic task of playing five sonatas in succession, those in B, op. 106; in C minor, op. 111; in A flat, op. 110; the "Waldstein" and the "Appassionata." That he came out of the ordeal with flying colors says much for his attainments.

On Monday evening Covent Garden opens with the first cycle of the "Ring." If we may believe all that has been said and written about these special performances they are likely to be very fine indeed. Richter has been engaged as conductor, and Richter is, of course, a stickler for adequate rehearsal. Moreover the casts are good, and fresh scenery has been prepared for "Das Rheingold" and "Götterdämmerung," the excellent scenery painted last year being utilized for "Die Walküre" and "Siegfried." The opera season proper does not begin till the following Monday, and at present it is not possible to speak with any certainty of the prospect before us. It is whispered that we may hear Charpentier's "Louise" and Berlioz's "Damnation de Faust," but these are still only on the list of possibilities. For the rest Mozart will be represented by "Don Giovanni" and "Figaro," Gounod by "Philemon et Baucis," in addition, of course, to "Faust" and "Romeo," Humperdinck by "Hansel and Gretel," while Miss Smyth's "Der Wald" will also be played. The other composers who figure on the list are Beethoven, Verdi, Donizetti, Rossini, Puccini, Bizet, Massenet and Lalo.

In addition to Richter, Lohse, Mancinelli and Flon will share the duties of conductor, while among the singers will be Mmes. Suzanne Adams, Blauvelt, Lohse, Garden, Ternina and Fremstad; the tenors will include Alvarez, Bonci, Kraus, Lieban, Salignac and Van Dyck, and the baritones Gilibert, Van Rooy, Journet, Plançon and Scotti. These are, of course, all familiar names, but there are also several newcomers on the list. Three new sopranos will appear, Mlle. Bolska, from St. Petersburg; Fräulein Lefler-Burkard, from Wiesbaden, and Fräulein Wedekind, while one contralto, Mlle. Geiss, and one tenor,

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## LONDON NOTES.

Kreisler will give three violin recitals at St. James' Hall under the direction of N. Vert on Saturdays May 9, 23 and June 6.

Miss Payne, who gives a piano recital on May 4, commenced her studies at the Guildhall School of Music, completing them under Prof. Michael Hambourg.

Miss Amethé, who gives a violin recital on May 2, is a favorite pupil of Wilhelmj's, and scored a genuine success at her début in London in November last.

Mr. Vert has received a Reuter's cable from Melbourne, stating that Edward Lloyd made his first appearance there April 13, and scored an enormous success.

Hermann Klein, the well known musical critic and singing master, has arranged to return to England at the end of this month, and has secured a studio at the Steinway Hall for the reception of pupils until July next.

Madame Albani, accompanied by Miss Muriel Foster, Mr. Santley, Miss Adela Verne and Mme. Beatrice Langley, commenced a short tour in the provinces, under the direction of N. Vert, on Saturday last, extending to May 12.

Miss Alys Bateman, soprano, will give an evening concert on Monday, May 4, under the direction of N. Vert, when she will have the assistance of Mme. Clara Butt and Kennerley Rumford, also of a full orchestra conducted by Landon Ronald.

Signorina Giulia Ravagli gives her annual concert, under the direction of N. Vert, on Monday, May, 18, when she proposes to give a concert performance of Gluck's "Orpheus," with the assistance of the well known choir of the Leeds Choral Union, who will travel to town specially for this concert.

Ashton's Royal Agency states that Reginald Somerville has been specially engaged by George Edwardes for the "jeune premier" part in his new musical production, "The School Girl," which is now in active rehearsal at the Prince of Wales' Theatre. Mr. Somerville in addition to having written a number of popular songs will be remembered as the composer of the tragic opera, "The Prentice Pillar," produced at Her Majesty's Theatre in 1897, also of a musical version of "The Three Musketeers," which was played by the National Grand Opera Company a couple of years later. Mr. Somerville has for some time past been responsible for musical criticisms in the St. James' Gazette, while a new dramatic scene from his pen for baritone and orchestra, entitled "The Ballad of Thry Lee," is underlined for first performance at the Philharmonic Society's concert on May 28 when Dr. Cowen will conduct and Mr. Davies will be the vocalist.

## A. C. COX.

A. COX, of William Knabe & Co., merits a special meed of praise for his article "From Italian Composers," which appeared in Music of the Modern World. His analysis is keen and his literary style is individual and effective.

## MONTREAL.

## MONTREAL, MAY 2, 1903.

**C**HE Kneisel Quartet gave a concert April 20 in the Art Gallery. The program comprised Beethoven's Quartet in C minor, op. 18; a Lento for 'cello and strings by Chopin; Spohr's Duetto for two violins, op. 39; Andante, from Quartet, op. 11, Tschaikowsky, and an Andante Sostenuto and Prestissimo from Quartet in C sharp minor, op. 17, Sgambati. The Quartet by Beethoven as well as the two other movements were executed with tonal euphony and perfection in ensemble, and aroused the highest pitch of enthusiasm. The solos, however, should have been substituted with quartets. Why the club under whose auspices the concert was given insisted on solo work I do not understand. To be sure, we have heard just as good violin playing, if not better, than that of Mr. Kneisel and Mr. Theodorowicz, but no such quartet playing as performed by that organization, for there is no other organization equal to that one on this side of the Atlantic, or on the other side; and I wrote to Mr. Kneisel from Berlin after hearing the Joachim Quartet, advising him to go to Berlin with his Quartet and to show Papa Joachim how Beethoven should be played.

ducted the orchestra as well as the choir with his usual energy and enthusiasm.

The Gordon-Shay English Grand Opera Company is holding the boards at the Academy of Music this week. It is, indeed, a long time since Montreal had the privilege of hearing grand opera in English, and it will be a long time before we hear it again, that is, judging from the encouragement the organization received during the week. "Carmen" was produced on Monday evening last, and Miss Shay, the leading soprano, characterized the part of Carmen most satisfactorily. Her voice is a clear soprano of a dark timbre, and she sings and acts most gracefully. Miss Noldi, as Michaela, though her action was stiff, acquitted herself very acceptably. The rest of the cast was capable. The chorus, considering that it was not a very large one, did some good work.

HARRY B. COHN.

## The Schubert Vocal Society.

THE Schubert Vocal Society, of Newark, N. J., achieved another of its customary triumphs last Wednesday evening by means of its performance of Gounod's "Faust," at the Krueger Auditorium. The director, Louis Arthur Russell, is nothing if not brave, and very few leaders would have the courage to introduce so well known an opera without the requisite scenic effects. In some respects it is to the advantage of an operatic composition—especially a lyric one, like "Faust"—to be given minus the diverting accessories of stage setting and costumes, as one is then able to judge the work from a purely musical standpoint. In the case of "Faust," as produced by the above named organization, the result was entirely satisfying, as portions not adapted for concert use had been cut.

Mr. Russell directed with his usual precision and vigor, to which the orchestra, chorus and soloists responded in like manner. The orchestra did its work very creditably and the chorus showed again the effect of efficient rehearsing. The voices of the chorus harmonize admirably and its performance of the favorite Waltz Song, in particular, was greatly appreciated by the very large and wideawake audience.

Of the soloists, Herbert Witherspoon was perhaps the most interesting. He was in splendid voice.

Miss Electa Gifford was a winsome and tuneful Marquerite. Her opening solo was modestly and discreetly sung, but later she rose to dramatic power and seemed to please the audience mightily. She is entirely free from melodramatic display, her musical conception being genteel and artistic. In the finale her rendition of the prayer was well up to the mark of that of the standard operatic stars, and everyone will concede that it is no small matter nowadays to be placed on a comparative plane with the world's greatest sopranos, almost all of whom have been heard in this role at some time or other.

The Faust, John Young, sang very well and melodiously, but lacked the warmth demanded by his part. Mme. Rosa Linde, as Siebel, was excellent, and, as an artist of whom one expects much, was self evidently all that could be desired; and equally self evidently, met with the never failing enthusiastic applause at the close of her solo in the third act, "Gentle Flowers," &c.

Paul Petry, the popular Newark baritone, was a fine Valentine, and in the terzetto with Faust and Mephistopheles, his voice blended well with the other two. Miss Alice von Nalts and Ernest van Nalts were satisfactory as Martha and Wagner, respectively.

A number that was particularly well liked by the audience was the quartet in the third act between Marguerite, Martha, Faust and Mephistopheles.

Mr. Russell has once more demonstrated his ability as a leader of chorus and orchestra, and has added a few more laurels to his ample supply.

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CORSO VENEZIA 34, MILAN, ITALY,  
April 25, 1903.

"Parsifal," the entire third act of which was given in concert form at the Scala Theatre Easter Sunday, did not produce the desired effect nor the one expected.

When Richard Wagner ordained that his last work should be performed in its entirety only, the master was certainly right, whether the performance be given at Bayreuth or elsewhere.

"Parsifal" cannot and should not be attempted in parts; the work should be produced as a whole or not at all. It is impossible for those who have never heard the complete work to comprehend the meaning, the scope of Wagner's genius in this opus, or even to surmise approximately what his theories, his aims were, much less to judge correctly or fully appreciate the beauties of imagination and workmanship from fragments or detached portions. This was most clearly demonstrated by the Scala performance (and repeated the following afternoon), although the execution of the entire third act was, for the greater part, perfect. The one side lacking or that might have been different lay with the solo singers—and yet these were probably as good as could be found in Italy. The singers were not German, of course (and never could be)—singing in the Italian tongue), and therein chiefly lay the difference.

They were the tenor Borgatti (*Parsifal*), the baritone Scandiani (*Amfortas*), and the basso Rossi (*Gurnemanz*), with Signorina Silvestri as Kundry.

The orchestra under Arturo Toscanini left nothing to be desired; the chorus, too, was in fine trim, yet this third act, as a work, failed.

The Scala orchestra for the "Parsifal" performance numbered 100 musicians, including three harpists. The singers advertised claimed to number 100, but counting, just half so many was the exact number of male voices taking part in the chorus. Rather pretty was the flowery woodland scene with a picturesque background setting, consisting of a flower bedecked cliff half way up into the tree branches, back of which was heard an invisible female chorus (of angels) during the last five minutes of the whole performance. The orchestra was placed or seated upon a platform boarding the usual space occupied by that body during an opera performance. This platform flooring was on a level with the stage, so that the contrabasses on the left and the trombones on the right occupied positions just back of the usual footlight line, and in the centre between these two sets of instrumentalists the four solo singers were seated, elevated upon a little stage some 2 or 3 feet above the musicians. Back of the solo singers

the male chorus were seated in three rising tiers, and back of these behind the cliff, higher up but out of sight, were some two dozen female voices. In front of all, standing, was the director, Signor Toscanini, without score or music desk before him, conducting, as is so frequently his manner, from memory.

Signorina Silvestri had in all only four notes to sing, the novelty of which made her smile, and the audience laughed with her. Duration of this third act of "Parsifal," preceded by the prelude (much applauded by the audience), was one hour and a half.

At the Milan Duomo the Easter music consisted of the following numbers executed by a good sized chorus of men and boys under direction of Maestro Gallotti.

Morning Service—Ingresso, "Resurrexit," eight voices, S. Gallotti; "Kyrie e Gloria," four voices, G. Cerquetelli; "Post Epistolam," four voices, R. Boucheron; "Offertorium," six voices, G. A. Fioroni; "Credo," four voices, G. Cerquetelli; "Sanctus," four voices, G. Cerquetelli; "Confractorium," four voices, G. Gallignani; Sonata for two organs, G. Cerquetelli.

Vespers—"Lucernarium," "Hymnus," "Post Hymnus," four voices, P. Corio; "Salmo," "In exitu," "Tono peregrino," C. Grassi; "Magnificat," four voices, E. Kreschner; "Antiphona," A. Ynglia; "Pater Noster," four voices, S. Gallotti; "Antiphona," four voices, A. Lotti.

"I Lituani," of Ponchielli, proved to be another of those unfortunate revivals so conspicuous at the Scala during the last few years. After two performances and a third at reduced prices for the benefit of a charity institution attached to the Scala, the opera was withdrawn. The principals in the cast of singers were: Ramon Blanchard, Arnaldo, principe lituano; Elena Bianchini-Cappelli, Aldona, sorella di Arnaldo; Michele Mariacher, Walter, sposo di Aldona; Oreste Luppi, Albano, vecchio vaidejota; Achille Vittori, Vitoldo, lituano rinnegato.

The overture to the "Lituani" opera was played so well by the brilliant orchestra that the director, Signor Toscanini, was not allowed to proceed until he had satisfied the cries of "bis" and repeated the same. Fancy an audience crying for a second dose of overture and then tiring of everything that has to follow! Such behavior on the part of the public has on several occasions been very trying and tiresome to the conductor. This I know for a fact—and this fact will lead to a break some day between conductor and public.

Like the orchestral work, that of the chorus was also well performed; there was full, resonant body of tone, colored and shaded to a nicety. But the soloists were not so fortunate. The tenor broke on a high tone, which he attempted to sing with too much force, and this failure was hissed by the audience, which in turn seemed to affect and demoralize the other singers. This happened in the prologue. Later the tenor tried to redeem himself and his efforts were promptly recognized and encouraged when he rang out a high tone with all the lung force he could command. Shortly after, the basso was much praised for a good high tone and then immediately cried down and hissed for an unsuccessful second attempt.

The stage band in connection with the orchestra produced a fine, brilliant effect in the first act, which was cheered by the upper house—the same people who called the singers down.

The soprano (a splendid *Tosca* in Puccini's opera of that name) gave a less favorable account of herself on this night at the Scala. While some of her tones were perfectly true and beautiful, others were flat.

In Act II the stage setting was very picturesque—even gorgeous. The concerted singing and final chorus quite good and massive, while the fine ballet called forth prolonged applause. The solo singing, however, was without color, without resonance or good focusing of tone.

Though the tenor and the soprano sang their best tones in the third act, the baritone seemed tired and colorless throughout the opera, and the wonder to me was why he should have been especially engaged for this part. The cast was certainly not an ideal Scala cast.

"I Lituani" contains much beautiful and well written music without being an interesting opera. The work was drawn out fully four hours—the intermissions being unnecessarily long—and thus another "shelving" has been scored for "La Gioconda's" less favored relatives!

A big Sunday afternoon benefit entertainment, musical and dramatic, was arranged at the Teatro Lirico, that proved to be most successful from every point of view. The same was for the good of the Press Association and the Università Popolare. The affair possessed various attractions, of course, but the drawing card, musically, was the high voiced tenor Tamagno and the fact that Ruggero Leoncavallo would conduct his own music.

The dramatic part of the entertainment was many sided, having for support some leading actors and a number of literary and newspaper men depicting the editing and publishing of a newspaper, the entire proceedings entitled, "Il Giornalissimo."

The following program may help to form a more concise idea of what took place:

Overture, Jubel.....	Weber
Orchestra of the Lirico Theatre,	
Prologue, from <i>I Pagliacci</i> .....	Leoncavallo
Ottorino Beltrami, baritone,	
Nenia, from <i>Mefistofele</i> .....	Boito
Irma de Timroth, soprano.	
Scena and aria, <i>Ah, perfido!</i> .....	Van Beethoven
Giannina Russ, soprano.	
Il fuoco alla lucciola, from <i>I Medici</i> .....	Leoncavallo
Francesco Tamagno, tenor.	
Barcarola, from <i>Don Sebastiano</i> .....	Donizetti
Ottorino Beltrami,	
Caro nome, from <i>Rigoletto</i> .....	Verdi
Irma de Timroth.	
Duet, from <i>Guarany</i> .....	Gomes
Giannina Russ and F. Tamagno.	

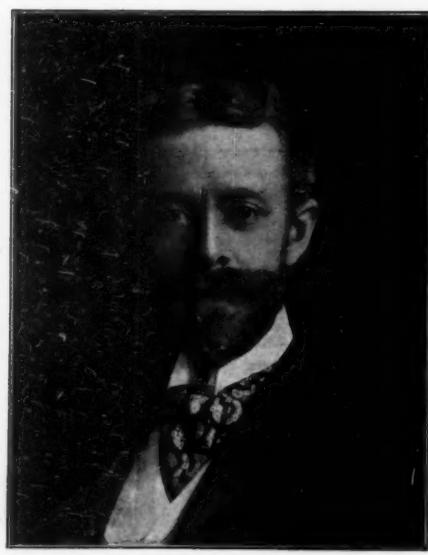
The one act "Giornalissimo" included among the professional actors such lights as Mariani, Zanon-Paladini, Ferriavilla, Benini, Gemelli, Masi, Bonafini, Mezzetti; among the non-acting journalists taking part in this drama medley may be named Testoni (the principal author), Praga, Giacosa, Butti, Giannino, Antonia-Traversi, Brusa, Barzini, Franco Fano (of the *Mondo Artistico*), Carngati, Cermenati, Simoni and others.

The performance was much prolonged through the many encores, and great enthusiasm prevailed in the audience as well as on the stage. It is said that the receipts amounted to all of 12,500 lire—a splendid result, if the amount stated be correct.

Another concert was that given at the Hall of the Royal Conservatory by Olga de Prosperi, violinist, and Franco da Venezia, pianist, with a program of three sonatas for piano and violin. These were: Mozart, Sonata 10; Da Venezia, op. 12, a melodious and well written Sonata, and Brahms, op. 108.

Both players were well received and their music closely listened to by the serious minded among the audience—not a great crowd, quite needless to add.

Another successful and enjoyable Sunday afternoon concert was that given at the salone of the Società degli



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Artisti e Patriottica, the participants being Signorina Elisa Ferraioli, pianist; Signorina Marcella Cratti, soprano; Ugo Tansini, violinist; Agostino Cantù, accompanist and composer.

Following is the program:

Sonata in d minor, per violino e piano.....	Cantu
Allegro appassionato.	
Andantino.	
Scherzo.	
Allegro con fuoco.	
Mefistofele, Aria della nenia (Atto III).....	Boito
Berceuse, per violino con accompagnamento di piano.....	Dambé
Chant sans paroles.....	Tschaiikowsky
Giga, per piano.....	Scarlatti
Fantasia di Concerto, per violino con accompagnamento di piano.....	Korsakow
Canzone d'Amore, per soprano.....	Beach
Mia bella, per soprano.....	Beach
Berceuse, per piano.....	Chopin
Le Rossignol, Air Russe, per piano.....	Liszt

The pianist, Signorina Ferraioli, is a young maestra, one of the teaching faculty at the Milan Conservatory Verdi, where she studied under the musician pianist Frugattia. La signorina is a rosy faced young maiden of winsome manner. She is a fine solo performer and a very good, musically ensemble player. Her technical ability is of a high order, her touch sure and clean, while her readings are always pleasing and sometimes quite sympathetic.

Signorina Cratti, an American soprano, well known in Boston as Marcia Craft, created a very favorable impression. Her singing of the Boito "Mefistofele" aria was well liked and much applauded by the enthusiastic audience, who found her interpretation like that of an Italian. Later Signorina Cratti came forward a second time in two songs of American composition, but sung in Italian, "Canzone d'amore" ("A Song of Love"), and "My Sweetheart and I," both by Mrs. H. H. A. Beach, of Boston. It was a great satisfaction to the writer to note with what genuine pleasure these songs were received by the Milanese public. They were beautifully sung by Miss Cratti, with an air of freedom and authority that was very taking—giving to the "Love Song" a broad, dramatic expression, while the "Sweetheart and I" received a treatment of light and airy touch.

The violin playing of Signor Tansini was quite satisfactory in technical execution, but lacking somewhat in tone production. Signor Cantù was a spirited accompanist, and in the sonata for violin and piano (the latter instrument played by Signorina Ferraioli) he showed himself a good musician.



Yet another concert was given at the R. Conservatory Verdi at Milan by one of the professors from the conservatory at Naples, the violinist Luigi Stefano Giarda, with the assistance of Giacinto Luzzi, pianist, and the following program:

Sonata, op. 69, in A major, for piano and 'cello.....	Beethoven
Concertstück for violoncello with piano.....	Giarda
Allegro moderato, Andante. Primo tempo.	
Studio di Concerto, for piano.....	Schytte
Attraverso le Steppes, for piano.....	Schytte
Sonata No. 6, in A major, for 'cello with piano.....	Boccherini
Adagio. Allegro.	
Notturno, op. 9, No. 2, for violoncello with piano.....	Chopin
Coquetterie (Capriccio), for violoncello with piano.....	Giarda

Professor Giarda's style of playing is much more solid than brilliant; he also showed himself to be a talented composer for his instrument. He was ably seconded by the pianist Sig. Luzzi.



At Mantua just previous to raising of the curtain at the Theatre Andreani, April 23, the tenor Da Caprile suddenly expired; he was fifty-two years of age. The performance for the evening was suspended.

DELMA-HEIDE.

#### OTHER MILAN NEWS.

(Delayed in Transmission.)

CORSO VENEZIA 34, MILAN, ITALY,

April 11, 1903.

"La Dannazione di Faust," of Berlioz—the one and only successful work produced at the Scala Theatre during the Carnevale-Quaresima Stagione, now nearing its close at that theatre—is again being repeated this week, this time replacing the less fortunate revival of "I Lituani," by Ponchielli.

Opening with the first act we have a splendid garden scene, brilliant and glorious sunshine upon the gorgeously magnificent legions of soldiery entering the town on horseback and on foot, flying gay colors and waving banners, to the well known march music of Berlioz.

Faust is seen in his study, or rather in an ante-chamber, back of which through immense glass portals and windows, this attractive and animated scene is witnessed. There is also much dancing and merry making among the country folk, and considerable chorus singing—mostly to the words la, la, la.

Act two opens in a dreary and gloomy studio, where Faust is engaged in study, and where he gives vent to doubts, becomes melancholy and almost desperate, when suddenly the scene transforms to that of a church interior, leaving Faust standing alone in the foreground and off to one side near his reading desk.

There is a good mixed chorus in this church scene, but this again vanishes into the original scene of the studio when Mephisto enters.

After the devil has made his appearance, he changes the scene to the Auerbach wine cellar, where all the sippers and imbibers are found more or less overcome with the effects of the juicy grape. This wine cellar scene was one of much amusement and lively pleasure for many in the audience, the acting of staggering, falling and rolling was capital done; everyone's speech, as it were, becoming so incoherent and confusing that it was easy to see they were all too full for utterance. Here Bacchus reigned supreme, while the devil with Faust looked on. In this drinking, groveling scene, the chorus (all men, of course), sing a splendid fugue movement on the words "Amen. Amen. Amen!"

When Mephisto and Faust leave this place together, we are transported to a lovely woodland scene—an exquisitely beautiful midsummer night's dream by moonlight—a fairy scene surrounding Faust, bedded on a couch of roses and dreaming of fair Margherita, whose name he breathes in song. This scene, with fairies darting, dancing and flying about is most enchanting; and had to be repeated in its entirety, so genuine and prolonged was the applause of the admiring, "Ah! Ah!" exclaiming audience. The fairy music "scherzo" was played delightfully, crisp and clean under Toscanini's baton and formed a part of the bissato music with the aforementioned scene. Faust, in this scene, as earlier in the act, in fact since his first meeting with his Satanic Majesty, has become a young man, with blond wig, smooth shaved face and attired in gray clothes; the devil, however, still appears in his long, black cloak, his long finger nails like claws.

In this fairy scene in the woods we also encounter a chorus of German students passing through and cheerily singing their "Gaudeamus."

Act III opens on a street scene showing the interior of Margherita's living apartments on the left; on the right side is a church. The devil enters, pointing out and ushering Faust into Margherita's room. The dear girl has not yet returned to her home, so her lover gives expression to a beautiful song of passion and adoration; the devil, meanwhile (an ugly old devil, this one,) standing guard

outside. When not lurking around street corners this Berlioz devil is crouching on the church steps (much like Ortrud and Telramund). At last Faust, having finished his love song, he leaves Margherita's house in search of her. She enters alone, with the words, "I know not why, but I tremble like a babe"; she tries to spin at her wheel, but immediately discontinues, sadly troubled in spirit. She then sings a meditation while braiding her blond hair; finally, she sits down and continues in a deep reverie, with eyes fixed on the distance. \* \* \* The devil without keeps the poor maiden in this troubled state of mind by singing a jeering, satirical serenade and summons his little devil sprites in a leaping, dancing circle around him and they help him to "Ha! ha! ha!"

Later Faust is seen quietly entering the apartment of Margherita by the garden gate, or rather glass door, and then ensues a beautiful love duet between them until the horrid old devil enters by the same door, surprises the lovers and spoils the scene and their happiness. Two or three town gossips having seen him enter the house the news of a "man" being in poor Margherita's rooms spreads like wildfire, and soon we have a great, jeering, mocking chorus forming outside her windows.

The devil in this Berlioz opera—if such it may be styled—is a serious and unsympathetic old fellow in a long, black cloak with hands folded across his breast in saintly fashion, who sings well in dignified and measured rhythm, and is not at all like Gounod's Satan. Faust's career of exploration and love's experience is too short lived to be remarkable, while the happiness of the ill fated Margherita is altogether too short by far to merit any of the terrible things befalling her in consequence. She was so troubled in mind, poor thing, that she flattened a shade throughout her solo, and did not pull herself together and raise her voice in tune until Faust came to her assistance in the duet which followed; but for this defect of flattening a shade, Margherita's singing was fine and her voice quality very good. The orchestra played the dance music in this act with their usual precision and finesse.

Act IV. Margherita is seen in her room; without we have the same streets, but in a snow covered winter's scene. The unhappy girl sings a great aria here, displaying her really beautiful voice to better advantage. With her the scene changes, and that is the last we see of Margherita. Next we have a rugged mountain scene with Faust singing a beautiful aria until the devil comes sneaking upon the scene, and informs Faust that Margherita has been thrown into prison for having murdered her child. This dialogue is not accompanied by the orchestra, but is complemented by a setting of huntsmen's horns heard in the forest. Mephisto and Faust having departed, there passes over the stage a descriptive panorama of most devilish imagination, a moving picture of such phantastic nature that one no longer feels sure of being still on earth, or of having actually arrived at the other place below. This panoramic movement continues until at last we reach the dreaded place of his Satanic Majesty's glory, and a more glowing, boiling picture of the hottest of hot places I never witnessed. This moving picture was a perfect fata morgana, depicting some of the terrible things to be expected by sinners in the awful hereafter.

Following this realistic stage picture we are brought to the close of the opera, a nebulous scene in which a trio of angels are seen descending from heaven to bear aloft as one of them the poor, erring Margherita. A chorus finale ends the so called opera.



"Nel Giappone," a characteristic Japanese ballet in one act, followed the opera. It is founded on the story or novel "Dedé," by L. Bensusan; the music is from the pen of

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L. Ganne, with dances and figures by the ballet master Carlo Coppi and A. Comelli respectively.

The dances are entitled "Le Masmés," "I Ventagli," "Le Maschere Giapponesi," "La Geisha," "La Festa dei Fiori," "Seduzione," "Le Spade," "I Giocolieri," "Grande Ballabile Giapponese," Fantasia. La prima ballerina assoluta was Signorina Gandini, and the conductor of the orchestra Maestro Ariodante Maj.

"Nel Giappone," requiring about three-quarters of an hour in the performance, is not so long, pompous and bewildering as the ballet "Amore," last year's great production at the Scala, but is rather pretty and taking, depicting a neat little Japanese story of love and intrigue, and affording a series of beautiful pictures of life and color, full of rhythmic and poetic motion.



A marble bust of the late Alfredo Piatti, the work of the sculptor Paleni, and the property of the Countess Lichis, daughter of the departed cellist, was inaugurated recently at Bergamo.



Signor Amilcare Zanella, a youthful composer and excellent pianist, has been appointed to the position of director of the Royal Conservatory at Parma. Signor Vincenzo Pintorno has been appointed assistant singing teacher at the Verdi Conservatory, Milan.

DELMA HEIDE.

#### From the Arens Vocal Studio.

MISS GEORGIA GALVIN sang the title role in a production of "The Bohemian Girl," given by the American School of Opera at Stamford, Conn., Tuesday evening, April 21.

The following letter was received from the director of the school, which speaks for itself:

NEW YORK, April 27, 1903.

F. X. Arens, 305 Fifth avenue, city:

DEAR MR. ARENS—Yours of recent date received, and I am very sorry, indeed, that you could not see Miss Galvin play, as she did beautifully. Her voice is clear and strong, her enunciation good, and her acting and stage deportment will bear comparison with most any prima donna. I was very agreeably surprised, and she should have a very bright future. You should be very proud of her. I have no fault to find with her in any way, and she should be able to take a prima donna position at any time. I wish you could send me more like her. Yours truly,

W. G. STEWART.

Miss Galvin is entirely a product of the Arens method, having been prepared for her present work by Edward Nell, a pupil of Mr. Arens and now director of the vocal department of the Metropolitan School of Music of Indianapolis. Miss Galvin has been engaged to sing at the May Music Festival in Watertown, N. Y., the soprano solo parts in Hoffman's "Melusine" and Mendelssohn's "Loreley." At the afternoon concert she will sing Gounod's "Plus grand dans son obscurité," from "The Queen of Sheba."

#### Conradi in Washington.

THOSE who were fortunate enough to be present at the piano recital given at the Congressional Library, in Washington, on the afternoon of May 6, by Luther Conradi, of Baltimore, Md., enjoyed a treat. His interpretation of the Chopin-Liszt number, "Maiden's Wish," Chopin's "Funeral March," and the Schubert-Liszt arrangement of "Hark, Hark, the Lark" was much enjoyed by the appreciative audience present.

The other numbers given by Mr. Conradi included the Scarlatti Pastorale; Beethoven, Thirty-two Variations; some Mendelssohn Songs Without Words; Chopin Polonoise in A flat.

G. Fred Kranz, of the Kranz-Smith Piano Company, of Baltimore, Md., accompanied and introduced Mr. Conradi.

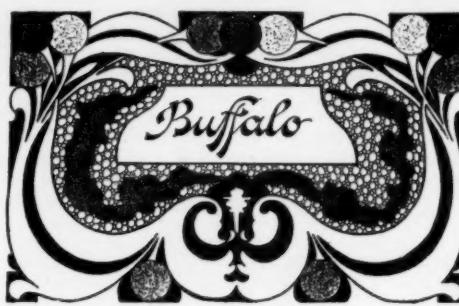
The piano used on this occasion was a Smith & Nixon concert grand.

#### EDWARD ILES' VOCAL SCHOOL, BECHSTEIN STUDIOS,

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Evidence of the good training imparted by Mr. Edward Iles was displayed yesterday evening when this artistic vocalist brought forward a number of pupils at the Bechstein Hall. His method of dealing with voices is unaffected and absolutely free from trickery, by which he insures an even production, added to attention to good phrasing and clear enunciation, two great essentials that go far to the making of an artist. —Standard.

"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests Mr. Hennessy." —Manchester City News.



BUFFALO, May 9, 1903.



THE song recital given by Mrs. Alice Perew Williams at the Twentieth Century Club Tuesday night was an unqualified success. Society was out in gala attire, many in the audience being warm, personal friends of the beautiful singer, whose radiant smile and graceful bows revealed the pleasure she felt at the warmth of the greeting bestowed upon her. The event appealed strongly to lovers of music who were anxious to note the progress the singer had made during her two years of earnest, conscientious study in Italy. The program was sufficiently varied to suit the most exacting demands, including arias and songs in Italian, French, German and English by composers whose style affords marked contrasts, Donizetti, Pergolesi (the latter composer of "Stabat Mater"), Jommelli, Brahms, Liszt, Bemberg, Widor, Massenet, MacDowell, Max Bendix and F. van der Stucken. Mrs. Williams' voice is sweet, flexible and sympathetic, covering a range of two octaves; not powerful, but her method is fine and leaves little to be desired. She possesses a decidedly musical temperament, and the intuition, combined with intelligence, which enables her to apprehend the mood of the composer, and thus give a heartfelt interpretation of tone poems. The Italian songs were given very archly. "Die Loreley" was sung exquisitely, her enunciation being perfect. A musical setting of James Russell Lowell's "Auf Wiedersehen" enhanced the beauty of the sad poem and was fittingly interpreted. One of the most bewitching songs was a composition of Henri Bemberg, known as a pupil of Massenet, and by his operas, "La Baiser de Suzon" and "Elaine"; the song is entitled "A Toi," each verse ending with a repetition of the opening phrase, "A toi mon amour c'est donné." Mrs. Williams is responsible for the English translation. Another taking number was "Je ne veux pas autre chose," the poem by Victor Hugo, the music by Ch. M. Widor, an organist and modern French composer. "Pensée d'Automne," by Massenet, was another beautiful French song reminiscent of the spring of youth and the approaching autumn of age. A group of MacDowell songs finished an unusually fine program. Mrs. Williams was the recipient of so many roses, lilies, violets, &c., that the piano was literally covered, making a good background for this queen rose in the garden of song; for what are flowers but music in bloom?

Too much praise cannot be accorded to Seth Clark's satisfying accompaniments, a fitting complement of the songs, like a well chosen frame which encloses a fine picture.



The recent amateur performance of "The Mikado" was so good that St. Luke's Church was about a thousand dollars richer at the close of the two performances which crowded Concert Hall to its utmost capacity. As a result the able director, Charles Dempsey, has been asked to reproduce the opera, which will be given at the Star Theatre for the benefit of the Press Club May 14.

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At the Bach festival to be held at Bethlehem, Pa., from May 11 to 16, the following soloists will be heard:

"Sleepers, Wake"—Soprano, Miss Effie Stewart, Miss Lucy Brickenstein.

"Magnificat"—Alto, Miss Marguerite Hall; tenor, John Young; bass, Herbert Witherspoon.

"Christmas Oratorio"—Sopranos, Miss Effie Stewart, Miss Lucy A. Brickenstein; alto, Miss Hall; tenor, Nicholas Douty; bass, Herbert Witherspoon.

"Strike, Oh Strike, Long Looked for Hour"—Alto, Miss Hall.

"I With My Cross Staff, Gladly Wandering"—Bass, Julian Walker.

"St. Matthew's Passion Music"—Soprano, Mary Hissem de Moss; alto, Gertrude May Stein; tenor, William H. Rieger; bass, Julian Walker, Herbert Witherspoon.

"The Heavens Laugh"—Soprano, Miss Rebecca Mackenzie.

"God Goeth Up With Shouting"—Alto, Mrs. W. L. Estes; tenor, Theodore van Yorx; bass, Julian Walker.

The Mass in B Minor—Soprano, Mrs. Marie Zimmerman; alto, Mrs. Gertrude May Stein; tenor, Theodore van Yorx; bass, Julian Walker.

The orchestra of sixty instruments includes twelve first violins, twelve second violins, five violas, five violoncellos, four double basses, four flutes, four oboes, two oboe d'amore, two English horns, two bassoons, two French horns, three trumpets, kettle drums, campanella.



The Westminster Choral Society have consented to repeat Gaul's sacred cantata "Ruth," Tuesday evening, May 5, under the direction of Angelo M. Read. The program and cast follow:

Chorus, The Gallant Troubadour.....	Watson
Solo, Julia's Garden.....	Rogers
Reading, Mrs. D. R. Feetham.....	Selected
Chorus, Heart Be Still.....	Warren
Solo—	
Spring Song.....	Weil
Four Leaf Clover.....	Brownell
Songs—	
Kypris .....	Holmes
Doris .....	Nevin
Musical Burlesque.....	Dressler
Master William Wiegand and Chorus.....	
Naomi.....	Mrs. A. J. Cooke.
Ruth.....	Miss J. A. O'Connor.
Orpah.....	Miss Louise Christine Scheer
Boaz.....	Arthur King Barnes.
Elders, Handmaidens, Reapers, &c., Westminster Choral Society.....	Rubinstein
Worspiel, Meistersinger.....	Wagner
Aeolian Pipe Organ.....	
Quintet in E flat, op. 44.....	Schumann
String quartet and Pianola.....	
Faust Kermesse.....	Gounod-Saint-Saëns
Waltz Caprice.....	Rubinstein
Pianola.....	
George A. Goold, first violin; William Goold, second violin; Frank Kuhn, viola, and T. Amesbury Goold, 'cello.	
The quintet was admirable for brilliancy and smoothness. Schumann's music is ever a delight to listen to.	
Mr. Balcom surprised his many admirers by his really fine interpretation of Saint-Saëns' "Faust Kermesse" and Rubinstein's "Waltz Caprice." The effect produced was just the same as it would have been on the piano. It was	

There was a large attendance at Aeolian Hall on Saturday last, the occasion being the last concert of the season. Tracey Balcom deserves much praise for the series of free recitals which he has given for nearly six months, which are of incalculable benefit to teachers and students of music who are desirous of becoming familiar with the best composers. The following fine program was enjoyed by many of our leading musicians who are broad minded enough to sustain Mr. Balcom in educational work:

Vorspiel, Meistersinger.....	Wagner
Aeolian Pipe Organ.....	
Quintet in E flat, op. 44.....	Schumann
String quartet and Pianola.....	
Faust Kermesse.....	Gounod-Saint-Saëns
Waltz Caprice.....	Rubinstein
Pianola.....	

George A. Goold, first violin; William Goold, second violin; Frank Kuhn, viola, and T. Amesbury Goold, 'cello.

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difficult to believe it possible for the Pianola to be equally tuneful.



Private news has been received by Mrs. Frances Helen Humphrey that Miss Josephine Ludwig, an American girl, has been engaged for the opera in Paris. Miss Ludwig was connected with the Castle Square Opera Company for two years. It speaks well for her ability that she is given a chance to win further triumphs in the French capital.



An unusually fine concert was given Thursday at the Buffalo Club by the Kneisel Quartet, of Boston. The bright spring afternoon brought out a large audience of men and women, members of the club and their family. From start to finish the playing of the quartet was perfection. The Chopin number "Lento," for violoncello and strings, Mr. Schroeder 'cellist, was played exquisitely with pizzicato obligato accompaniment to cello solo. In response to rapturous applause Mr. Schroeder simply bowed his thanks of the audience's appreciation. No number was repeated. The program follows:

Quartet in E flat major.....C. von Dittersdorf (1739-99)  
Romanze (Andantino) from Quartet in G minor, op. 27.....Grieg  
Lento for violoncello and strings.....Chopin  
Mr. Schroeder.

Adagio and Presto from Duetto for two violins.....Sporer  
Messrs. Kneisel and Theodorowicz.

Variations from Quartet in D minor.....Schubert  
Prestissimo from Quartet in C sharp minor, op. 17.....Sgambati

VIRGINIA KEENE.

#### A Church Subscription Concert.

THE second subscription concert in the Marble Collegiate Church by the church choir, assisted by Mrs. Josephine Jennings Percy, soprano; Percy Hemus, baritone, and Gertrude Schmid and Clarence E. Reynolds, accompanists, took place Tuesday night, May 5. Every seat in the edifice was taken. This program was given.

Spring Song.....Pinsuti  
Song of May.....Margaret Lang  
Marquis Bergers.....Jane Vieu

Mrs. Percy.  
Passion Motet.....Haydn  
Legend.....Tschaikowsky  
Could You Forget Your Grief.....Tschaikowsky  
Good Night.....Rubinstein

Mr. Hemus.  
Wynken and Blynken and Nod.....Nevin  
With obligato solo by Mrs. Percy.

Had a Horse.....Korby  
Dilemma.....Richardson  
Matona, Lovely Maiden.....Orlando Lassus  
When Myra Sings.....Orlando Lassus  
Gossip Joan.....Orlando Lassus

Mrs. Percy.  
The Vikings.....Eaton Fanning

Richard T. Percy, conducted with his accustomed ability. The Choral Society consists of about forty singers, who have been trained to a high point of proficiency. Their singing was admirable. The soloists, too, did most creditable work. One of the members of the society is the Hon. Gilbert Ray Hawes, who is largely responsible for its success.

#### Richard Burmeister.

RICHARD BURMEISTER, the pianist and his family, sailed recently on the steamer Blücher, of the Hamburg-American line. After a brief visit to his old home in Northern Germany Mr. Burmeister and his wife and child will go to Dresden. In September Mr. Burmeister assumes his new position in the piano department of the Royal Conservatory of Music in the Saxon capital.

#### Ida Le Poidevin.

MISS IDA LE POIDEVIN, the coloratura soprano, who is a pupil of Enrico Duzensi, has been engaged by Richard Arnold for his concert at Westport May 18.

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bered some twenty-five, and form a trying ordeal when taken in their entirety, but Mr. Bauer set himself to his task with evident earnestness and succeeded in giving a highly intelligent rendering of the work.—Sunday Special.

The star of the afternoon was undoubtedly Harold Bauer, who repeated the success he made a short time since at a previous symphony concert. He plays with no semblance of affectation, which is a great deal to be thankful for nowadays, although his technic and musical intuition are on a very high plane. Mr. Bauer chose two pieces for his contribution to the program. First of these was Schumann's Introduction and Allegro Appassionata, op. 92, which drew forth warmly deserved compliments from the audience. It was, however, in Liszt's "Totentanz" that the pianist found full opportunity for the display of his gifts. Mr. Bauer played with remarkable power, his rendering of the scale and glissando passages being as neat and finished as the most fastidious could desire.—St. James' Gazette, February 2.

Harold Bauer is always welcome, for he is a pianist whose interpretations hold the attention by their intellectuality and virility, and he is one of the few piano players who bring forward neglected and little known music. On this occasion he chose Schumann's Introduction and Allegro Appassionata, op. 92, and Liszt's "Totentanz," and played in both with a command of the keyboard and insight into the inner meaning of the music that once more proved him to be an artist of the first rank.—Standard, February 2.

To this class of civilized savage the "Totentanz" must afford real joy. It is hard to believe that even Liszt himself could have horrified a sensitive listener more by his interpretation of his bone-rattling, teeth chattering work than Harold Bauer horrified him at the Queen's Hall symphony concert on Saturday. Mr. Bauer's performance was superb—horribly superb—a masterpiece of magnificent technic. The far deeper qualities we know him to possess were hardly called for here, but they were abundantly evident in his reading of Schumann's Introduction and Allegro, op. 92.—Times, February 2.

Harold Bauer, who played the "Totentanz" at the Queen's Hall symphony concert on Saturday, is not a Merry Andrew, but a solid, musically pianist. He played Liszt's extraordinary composition with much force, and the difficulties of the work were nothing to him. Mr. Bauer played very well—in fact, it is doubtful if any pianist now before the public would have done better.—Daily News, February 2.

Mr. Bauer's performance of Schumann's Introduction and Allegro Appassionata, op. 92, gave the pianist an opportunity of displaying his great intellectual powers of which he was not slow to take advantage.—Daily Graphic, February 2.

Harold Bauer chose Liszt's "Totentanz" for piano and orchestra as one of his contributions to the program. The solo is abnormally difficult and Mr. Bauer played it magnificently. In Schumann's fine Introduction and Allegro Appassionata he showed himself once more to be one of the most intellectual players of the day.—Globe, February 2.

At every fresh hearing it becomes increasingly evident that Harold Bauer is a pianist with a great future. Few, if any, players of the day possess such remarkable intellectual gifts, and the stamp of genius is upon all his performances. At the Popular Concert of Saturday afternoon he gave a reading of Brahms' Variations and Fugue on a Theme by Handel which must have raised him in the estimation of even his most devoted admirers. The reading was obviously the fruit of very careful study, and the spirit of each variation was caught to perfection. The power he displayed in the last variation and his brilliant execution in the Fugue were alone enough to show that his technic is of no common order. Mr. Bauer does not, however, use his technic merely as a medium for display, and though he has great power at his command, he knows how to keep it under control. The quiet reserve of the nineteenth variation, the beautiful delicacy of the eleventh and twenty-second, and the air of mystery in the twentieth, showed what unusual resources he has at his command, and how admirably he uses them. Few pianists indeed can ever have brought out so clearly the wonderful variety which exists in this set of variations.—Globe, January 12.

Harold Bauer, who had already made a successful appearance at the Popular Concerts, took the piano part in Schumann's Introduction and Allegro Appassionata, op. 92, and Liszt's "Totentanz."—Sunday Special, February 2.

Harold Bauer is to be commended for the unacknowledged character of the pieces in which he decided to be heard, viz., Schumann's Introduction and Allegro Appassionata and Liszt's "Totentanz," and his playing in both these works was remarkable for power, intellectual insight and technical masterfulness.—Observer.

By his playing of Brahms' Variations on the Handel Theme Harold Bauer covered himself with glory. The variations num-

The "Pops" started again on Saturday, when Harold Bauer gave a very fine rendering of Brahms' Handel Variations.—Truth, January 15.

Harold Bauer was the pianist, and began with Schumann's Introduction and Allegro, op. 92. In this suave and rather sentimental composition he displayed gifts of the highest order, and he followed on with an astonishing exhibition of dexterity in the "Death Dance" of Liszt, a work more amazing than pleasurable. The old sequence "Dies Irae" is made to hop about both on piano and orchestra in the weirdest fashion, and Mr. Bauer made light of all its extraordinary difficulties in quite a wonderful way.—Scotsman, February 2.

#### Maerz a Serrano Pupil.

JOSEPH MAERZ, whose piano recital in Brooklyn recently was so successful and of whom this paper published a picture, has been since 1895 a pupil of Carlos A. de Serrano. His early studies were under Mary F. Howard, of Buffalo, N. Y.

## NASHVILLE.

NASHVILLE, Tenn., May 4, 1903.

**C**HE May Festival came to an end Saturday night. The following Nashville singers took part and helped to make the festival a success: Soloists, Mrs. Gates P. Thurston and Mrs. W. H. Jacobus, sopranos; Mrs. M. S. Lebeck, mezzo soprano; Miss Minnie C. Vesey and Mrs. W. B. Gillespie, contraltos; Justin Thatcher, tenor, and Mrs. W. D. Haggard, pianist. Mrs. Haggard played with full orchestral accompaniment the "Concertstück," of Weber, which was one of the best things of the evening.

Mr. Thatcher trained the chorus, the members as follows: Sopranos—Mesdames W. R. Anderson, C. B. Armitstead, A. A. Chable, M. C. Dorris, W. A. Daniel, T. B. Estill, Carrie Gresham, Bruce Houston, T. E. Hopkins, George Hopkins, F. C. Jacobs, J. S. Johnson, Richard Jones, W. H. Laird, L. A. McMurray, John McDougal, I. B. McClelland, J. E. Partee, Annie Rollins, B. M. Settle, W. L. Sullivan, W. B. Twitty, T. H. Warren, Wm. Walker, E. C. Wright, Sam Wilks, J. T. White, E. R. Wade, Victor Williams, Walter Winstead; Misses Pattie Baker, Mary Beaumont, Sallie Barham, Susie Badger, Blanche Brown, A. N. Bond, Katie Burkman, Queen Butler, Floe Butler, Lula Campbell, Adine Campbell, Ida Cohen, Annie Cooper, Eula Cole, L. B. Davis, Theresa Davis, Sarah Dickerson, Margaret Douglas, Susie Daniel, Willie Eve, M. Eloise Fuller, Charlotte Gartner, Daisy Griffiths, Mamie Gwynn, Blanche Goodall, Cornelius Goodall, Bessie Griffie, Laura Hyde, Lula Harper, Florence Kelly, Lizzie Lovell, Margaret Lovell, Stella Loveman, Julia Lillard, Aleda Wagner, Annie Madison, Nell Marks, Ethel Mitchell, G. Moomaugh, M. Moomaugh, Susan McClelland, Ida Mullen, Corinne Milam, Jennie Poe, Margaret Perry, Stella Pohl, J. E. Partee, Pearl Parker, Eloise Reed, Eula Russell, Kate Reed, Aline Snow, Margaret Stoddard, H. Sonenfield, Celia Sonenfeld, Sophia Sonenfeld, Ellen Sonenfield, Lucy Shannon, A. B. Smith, E. R. Sullivan, Zula Terry, Inez Tolmie, Aline Turner, Anne Walker, Alice Wilker-son, Annie White, Bessie Woodall, Collier Woodall, Blanche Winter. Contraltos—Mesdames Leon Clark, Claude Davis, Frank Gilliam, Joe Gibson, J. Kilmartin, J. B. Pope, L. T. Terry, Misses Mary Clendenning, Nell Douglass, Amelia Douglass, Blanche Dashiell, Nina Ferriss, Nell Gartner, Catherine Wright, May Griffiths, Bertie Gate-wood, Clara Hasslock, Frances Warren, Florence Preston, Eliza Richardson, Minnie Reed, Essie Stroud.

Tenors—L. K. Adkins, J. B. Andrews, A. F. Blanks, L. J. Cecil, W. M. Cook, David Campbell, A. A. Doak, L. A. Gotto, G. T. Hodge, William Hohnhorst, W. L. Hill, J. F. Harrison, J. A. King, Rush Lewis, Robert Lyle, Dr. W. A. Matthews, T. E. Marshall, J. H. Marshall, Herman Wilbur, C. S. Martin, R. I. McLearen, C. B. Schardt, O. P. Williams, Jr., B. S. Williams and Archie Walker.

Bassos—W. R. Anderson, K. Beasley, A. L. Bates, Sam Brown, A. W. Christian, B. H. Carroll, W. H. Carroll, J. P. Cowan, Ernest Chadwell, Paul Dewitt, Nelson Davis, O. A. Elbrick, F. B. Elbrick, W. R. Essex, Driver Fulton, Walter Griffiths, E. C. Wright, W. H. Garderton, George Hopkins, Bate Hopkins, C. H. Johnson, J. S. Johnson, R. L. Jones, Irving Kolsky, A. H. Logan, H. P. Weld, E. G. Lind, R. L. Pitt, C. W. Richards, Erskine Reed, Anton Snow, Sidney Terry, S. K. Welburn, A. T. Walraven and Dr. George Trawick.

Joseph Frank, chairman of committee on tickets and admissions, by his uniform courtesy and never failing patience did much toward the success of the festival.

The Amateur Musical Club met last Wednesday afternoon and gave the following program: Serenade (Soebeck), Miss Etta Goldberg; "Summer Night" (Goring

Thomas), Miss Nell Marks; "Mandolinata" (Saint-Saëns), Miss Fanny Massauer; "The Sweetest Flower" (Lieber), "Poppies Slumber Song" (De Koven), Miss Lena Fleishman; Rhapsodie, No. 13 (Liszt), Mrs. Schwartz; "Spring" (Tosti), Miss Ida Cohen.



The Philharmonic Society will have the pleasure of hearing Fanny Bloomfield Zeisler in a recital tomorrow. The closing club recital will be given next Tuesday morning, and is in charge of Mrs. W. H. Jacobus, soprano soloist.

## Recital by Oley Speaks.

**O**LEY SPEAKS, the basso and composer, gave a recital of his own songs in the Astor Gallery of the Waldorf-Astoria, Thursday morning of last week. Mr. Speaks is the solo bass in the choir of St. Thomas Protestant Episcopal Church, corner Fifth avenue and Fifty-third street, and besides his permanent engagement in that edifice his fine voice has been heard at numerous concerts in and out of town this season. As for Mr. Speaks' songs, these are now found on many programs of singers who believe the day of the American composer is at hand. The recital, arranged for Mr. Speaks' own benefit, was brilliantly successful. The handsome gallery was crowded, and for the lion of the morning and the assisting artists the demonstrations were hearty and prolonged. Miss Ethel Crane, soprano; Miss Marguerite Hall, contralto, and Leo Lieberman, tenor, with Mr. Speaks, completed the vocal quartet. Clarence Reynolds, as accompanist, gave sympathetic assistance to the singers.

In all thirteen of Mr. Speaks' songs were sung, he himself singing six, the soprano three, and the contralto and tenor two each. The list follows:

Shepherd! See Thy Horse's Foaming Mane.  
Under the Rose.  
When Mabel Sings.  
Mr. Speaks.  
For You, Dear Heart.  
When Gazing in Thine Eyes So Dear.  
The Elder Blossom.  
Miss Crane.  
Long Ago.  
April Rain.  
Mr. Lieberman.  
Eyes of Blue.  
Little One a-Cryin'.  
Miss Hall.  
If You Become a Nun, Dear.  
Thou Gazest on the Stars.  
In May Time.  
Mr. Speaks.

Mr. Speaks' selection of poems and verses for these settings shows a wide knowledge of literature. "Shepherd! See Thy Horse's Foaming Mane" is a translation from the Hungarian. "When Gazing in Thine Eyes So Dear" is from the German, and "The Elder Blossom" is a translation from the Russian. "Thou Gazest on the Stars" is a quotation from Plato. Frank L. Stanton, the Southern poet, wrote the verses of five of the songs, all previously published in the Atlanta Constitution. Of these the most popular (since Mr. Speaks set them to music) are "When Mabel Sings," "Little One a-Cryin'" and "In May Time." Leigh Hunt is the author of the verses, "If You Become a Nun, Dear," and the little romantic poem, "Under the Rose," is by Richard Henry Stoddard. "Long Ago" is by J. R. Taylor, and "April Rain," by Robert Loveman.

Mr. Speaks has the gift of writing fluent melody, and his other claims as a composer are recognized especially by the publishers, who find his songs sell well. As an interpreter, Mr. Speaks adds magnetism to his manly, resonant voice, and that is another factor in making the songs popular. Miss Crane, Miss Hall and Mr. Lieberman each added to the attractiveness of the morning. After the Speaks songs the quartet presented Liza Lehmann's song cycle, "In a Persian Garden."

The recital was given under distinguished social auspices.

## ST. LOUIS.

St. Louis, Mo., May 9, 1903.

**C**HE musical part of the dedication of the World's Fair occupied but a small portion of public attention, the public eye being almost entirely filled by the presence of Theodore Roosevelt and Grover Cleveland. A chorus of over a thousand persons was formed by the union of the Apollo Club, the Morning Choral, the Choral Symphony Society, and a large number of persons possessing very slender vocal ability who desired reserved seats for the big show. The selections were the "Heavens Are Proclaiming," by Beethoven; "Unfold Ye Portals Everlasting," by Gounod, and the hymn "America." A local band played the accompaniments, and Alfred Ernst, conductor of the Choral Symphony Society, directed. The singing would have been enjoyable had the audience seen fit to listen to it. Mr. Kroeger has reason to be gratified with the response made by the local organizations and with the services they rendered. The Apollo Club is particularly deserving of commendation for a number of selections sung during the evening, and intended as a serenade for the President.



The following is from one of the St. Louis Sunday papers: "The annual meeting of the board of management of the St. Louis Choral Symphony Society was held Friday evening at the residence of John Schroers. There was a very large attendance, about forty prominent ladies and gentlemen being present.

"Reports from the various committees were read and the greatest enthusiasm prevailed, which was principally due to the fact that for the first time in the history of the society the season closed without a deficit, and it had not been found necessary to call on the entire amount of the guarantee fund.

"Plans for the coming season were discussed, but it was decided to leave all such matters in abeyance until contracts had been closed with the members of the orchestra."

It is a fair example of the unfair policy pursued by the society regarding the public. The "greatest enthusiasm" referred to may have been President Schroers' determination to turn over the responsibilities of his position to someone else, which fact was announced in the local papers a few days before the publication of the above. The statement that the "season closed without a deficit" needs explanation. If it means that the society earned its expenses, it is wrong to the extent of some \$16,000 or \$18,000, since the expenditures have so far exceeded the receipts. At the close of last season, when it seemed as if the society was about to go out of existence, strenuous efforts were made to secure a guarantee fund of \$20,000 by inducing 200 persons to subscribe \$100 each, this subscription to be called for only in case the expenditures exceeded the receipts, and only to the extent that such a condition would require. Two hundred subscribers were enrolled, and after giving ten concerts the society is obliged to call for nearly all of the subscription. If anywhere in this fact there is provocation for the "greatest enthusiasm," the writer is unable to perceive it. The receipts for the season have been said to amount to about \$14,000, and the expenses to something like \$30,000. As only ten concerts were given this means about \$3,000 a concert in expenses. Six of these concerts employed non-resident soloists for whose services various prices were paid. For four concerts only local soloists were employed, and the maximum price was \$50. If the Choral Symphony Society can lose \$16,000 on ten concerts, the Thomas Orchestra in Chicago would lose \$38,400 on its twenty-four concerts, without reckoning at all the cost of a like number of public rehearsals, and it would do this with local musicians who earn the bulk of their living playing in theatres, at balls and in brass bands. It would be difficult to measure the deficit which the man-

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agers of the Choral Symphony Society could pile up if they employed such musicians as constitute the Thomas Orchestra.

An interesting concert was given in the Odeon, Monday evening, May 4, under the auspices of the Mexican Consul and the Spanish-American Club in aid of the sufferers from the bubonic plague. The Mendelssohn Musical Society, an amateur orchestra of thirty-five or forty members, conducted by August Boette, and the following singers and instrumentalists contributed the program: A. L. Pellaton, Emile Karst, L. Motto, R. N. Liuzzi, E. R. Kroeger, Misses Theresa Finn, Alice H. Layat, Nellie A. Will, Mrs. Geo. C. Carrie and Mrs. Charles J. Daly.

The Liederkranz, of Belleville, Ill., has recently elected to the position of musical director Louis Hammerstein, of this city, who conducted a concert a short time ago that has been pronounced the most enjoyable ever given by the society. The following persons assisted: Miss Grace L. Walser, soprano; Ella Heil, soprano; Geo. C. Carrie, tenor; Martin Rehder, baritone; Jas. G. Stanley, bass, and A. Grant accompanist. Messrs. Carrie and Stanley are products of the Homer Moore studio.

The last concert of the season by the Morning Choral Club was given Tuesday morning, May 5, in the Odeon, to an audience that practically occupied every seat in the house. The Morning Choral Club is a ladies' singing society of which Mrs. Jas. L. Blair is president. The concert was noteworthy by being the last which B. R. Kroeger will conduct, he having resigned his position on account of numerous duties connected with the musical department of the World's Fair. At the last rehearsal Mr. Kroeger was given a beautiful loving cup as a token of the club's esteem for him personally, and appreciation of his faithful services.

#### Chautauqua Notes.

THE music school of Chautauqua has been thoroughly reorganized and strengthened this year. Alfred Hallam, the well known choral director of New York city, will direct the large chorus and a children's chorus, and give instruction in the music school. Henry B. Vincent, of Erie, Pa., has been appointed assistant director. William H. Sherwood will continue as head of the piano department. Dr. Carl E. Dufft, of New York city, will have charge of the vocal department.

The heads of these different departments will give a series of musical lectures. Each one will deal with the particular branch of music which he is making his life work. These lectures will be given each school morning throughout the six weeks' session.

Those who sing will be interested in a course of lectures on the art of singing, arranged in a systematic form by Dr. Dufft. The course will include lectures on anatomy and physiology as related to singing, also respiration, tone production and culture, word production or enunciation in singing, diction, style, vocal embellishments on ballad, church, opera and oratorio singing.

In the vocal as well as the other departments recitals will be given for the benefit of the pupils throughout the season. Those of especial promise will be given an opportunity to appear before a Chautauqua audience.

#### Louis Dannenberg's Pupil.

AT a musicale given by the Amelia Relief Society at the Harlem Casino, May 5, Florence Nurnberger played the F major Variations of Beethoven and a Mazourka by Moszkowski. Miss Nurnberger is only twelve years old and is very talented.

## THE NATIONAL FEDERATION OF MUSICAL CLUBS.

By MARY ATWATER KELSEY.

THE National Federation of Musical Clubs is the outgrowth of the work done by the Women's Amateur Musical Clubs at the time of the Columbian Exposition, in 1893. There was at that time no complete list of such clubs known, and Mrs. Theodore Thomas, at the request of her husband, who was chairman of the committee on music for the Exposition, compiled as complete a list as she could from all possible sources, even including letters to friends in other cities. Thirty-five clubs responded to an invitation, sent out to those on the list, to send musical representatives to a convention of Women's Amateur Musical Clubs, to be held in Recital Hall, in Music Hall Building, World's Columbian Exposition, June 21 to 24, 1893.

Besides Mrs. Thomas, the committee having in charge this convention was composed of nine well known Chicago musical women, three of whom, Mrs. William S. Warren, Mrs. Frederick Ullman and Mrs. Francis King, have, with Mrs. Thomas, been connected prominently with the official life of the permanent organization during nearly its entire existence.

The convention had three objects, as follows: 1. To show the actual standard of musical culture among the best class of American women in all parts of the country, and the character and quality of the educational work in music being done by women's amateur musical clubs. 2. To stimulate the formation of such clubs in places where the do not now exist, and to improve the work of those already organized, by giving them an opportunity of measuring themselves with each other. 3. To give a national recognition to this department of woman's educational work, which has hitherto been overlooked.

The four days' session was given up to programs by these representatives, the work of each club occupying half an hour and being introduced by a short sketch by the president. One of the features of that convention was the awarding of diplomas in accordance with the decisions of an expert jury, composed of twelve musicians of international reputation, including Edward Lloyd, of London, and August Hyllested, then of Denmark. So great was the interest manifested and so genuine the desire for a permanent organization that in the resolutions of appreciation offered to Mr. and Mrs. Thomas a clause was inserted to this effect.

Mrs. Edwin F. Uhl, of Grand Rapids, Mich., who offered these resolutions, was later requested to issue a call to all the musical clubs in the United States, so far as their whereabouts could be determined, to send delegates to a convention for the purpose of effecting a permanent organization. This was finally accomplished in Chicago in January, 1898, at which time the National Federation of Musical Clubs was organized.

Officers were elected and committees appointed to carry on the work of the Federation and to prepare for the first biennial festival and convention to be held by invitation of the Union Musical Club, of St. Louis in that city, in May, 1899. The clubs came to St. Louis with high anticipations, which were more than realized. Four days filled with the business of the Federation, reports and election of officers, the valuable discussion of club methods, two programs by representatives of federated clubs, the concerts by artists of world wide reputation, and the many and charming social functions made up a whole so satisfactory that the continuance of the Federation was an assured fact.

The next biennial was held in Cleveland in 1901, the Federation being entertained by the Fortnightly Club. This only confirmed the pleasant impression gained in St. Louis.

Growth was observed in all lines, not only in the size of the Federation itself, many new clubs having been admitted, but also in the scope and character of the work done by individual clubs, and in the indications of the broader and deeper character of the Federation shown in the biennial sessions.

The Tuesday Musica, of Rochester, N. Y., will be the hosts for the third biennial, May 19-22. Great preparations have been made, not only by the organization, but by the entertaining club. The attendance promises to be large, as each of the hundred and thirty odd clubs has the privilege of sending its president and one elected delegate, each of whom has a vote. Any member of a federated club may attend all the meetings, and many will avail themselves of this privilege. While some esteem the discussion on club methods the most valuable opportunity offered by the biennials, an especially interesting feature is the two concerts given by musical representatives of federated clubs. The clubs to be so represented are selected in rotations for each biennial by a committee from the national board appointed for the purpose, and in this way, as in no other, can the work of the individual clubs be estimated.

The loyalty felt by every member to the Federation has long since found expression in the abolishing of any competitive contests and the awarding of diplomas. The aims and hopes of the founders are being steadily realized in the increased interest in musical matters shown by the individual, the club, and the community.

In its work the National Federation of Musical Clubs has already accomplished several important features, viz.:

The bureau of registry has supplied music of a high order by publishing a list of members of clubs in the Federation, who, indorsed by the president and officers of these clubs, are willing to give recitals for their expenses or for a small remuneration. This has brought good music within the reach of smaller clubs, and has enabled many to add to the number of their recitals.

A librarian has been appointed who has issued a catalogue of music owned by clubs in the Federation, vocal, instrumental and concerted, which can be rented at a low price to cover expressage, and wear and tear.

The program exchange, in charge of the librarian, by means of which each club subscribing (at an expense of only 50 cents per year) is supplied with a copy of every program given by all the clubs in the exchange.

A plan of study has been drawn up covering seven years, which is available for the clubs of the Federation and very suggestive; also a constitution and by-laws in like manner helpful for reference in organizing or reorganizing clubs.

Besides these lines of definite work, many letters of advice have been written when requested, and the methods of more successful and flourishing clubs made helpful to those struggling or in difficulties.

#### Madame Blazejewicz.

MME. MAYRA BLAZEJEWICZ, the pianist, leaves here for Europe on the Augusta Victoria June 18, there to continue her studies with M. Moszkowski. She will remain in Europe until next winter. Madame Blazejewicz is a well known pianist and composer, and is a most talented woman.

TENOR wanted by the Reform Congregation Rodeph Shalom, Pittsburg, Pa. Services Saturdays during the year, and also on Sunday mornings from October to May. Applications, stating terms and references, should be sent to NATHANIEL SPEAR, Secretary, Jewish Temple, Eighth street, below Penn avenue, Pittsburg.

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**M**AY DAY in California was ideal from every point of view and promised no end of warm weather without delay, but it has since turned off cool, though I don't suppose our Eastern cousins would consider it so. The hot sun has brought out a perfect wealth of roses and other floral beauties, and one is transported into the midst of summer without warning. The fine weather is most favorable for concert going, and as the season draws rapidly to a close the music loving population feels that it does not wish to be kept away from any of the last of the musical treats. In the near future comes Madame Dolores, so well known to all of us as Antoinette Trebelli, and still called by that name despite the change. She is a great favorite here and invariably draws crowded houses. Dr. Stewart gives a pupils' recital next Friday evening at Steinway Hall, which promises to be interesting. Dr. Stewart himself is to open the fine new organ at Mills College tomorrow morning. It is "Founders' Day" at the college and there is to be a program of exercises, of which the dedication of the organ will be the feature. The exercises will be conducted by the president of the board of trustees, the Rev. Charles R. Brown, of Oakland, and the choral class will be under the direction of Alexander Stewart, of Oakland, Dr. H. J. Stewart, of this city, formally opening the organ. There will be an organ recital at 2:30 p. m. by Dr. Stewart. The new organ is a splendid instrument. It has two manuals, a pneumatic action, 427 pipes on the great organ, 502 on the swell, and 120 on the pedal. There is a total of twenty-one speaking stops and a total of twenty-nine registers. The organ is blown by a 1½ horse power electric motor. The instrument has been set up in Lissner Hall, which was dedicated last year, and it is here the concert and organ recital will be given. The program in the morning opens with a Fantasia on a theme of Handel; "Lift Up Your Heads, O Ye Gates," by Guilmant, on the organ; Invocation, Rev. Raymond C. Brooks; hymn, "Holy, Holy, Holy"; "The Lost Chord" (Sullivan), choral class; address, Rev. C. R. Brown; organ solo, "Consolation," in D flat, Liszt; transcription by Dr. Stewart; dedicatory prayer, the Rev. George Mooar; "Trust in the Lord," Largo (Handel), choral class; violin obligato, by Miss Willie Finley; hymn, "All Hail the Power of Jesus' Name"; "Doxology," benediction; Organ Grand March, in D (W. T. Best), Dr. H. J. Stewart. The program for the afternoon recital is as follows:

Suite Gothic.....	Boëllmann
In Paradisum.....	Dubois
Minuet, Symphony in G minor.....	Sterndale Bennett
Toccata and Fugue in D minor.....	Bach
Prière in D flat.....	Callaerts
Fantasia in B flat minor.....	Callaerts
Triumphal March.....	Benedict
(Transcription by Dr. H. J. Stewart.)	

phonie poem after Keats, and the "Raven," after Poe, is now that the duties of director have ended for the season, busily engaged in putting the finishing touches to a fourth symphonic poem, entitled "The Wreck of the Hesperus," after Longfellow's famous poem. Mr. Zech has given the composition his best work in the orchestral setting, which he is planning to present at the next season's series, with an orchestra of at least 100 musicians. The season just ended has been far more successful than had been hoped by those most concerned, as any movement in the direction of symphony work is usually enough to call forth the bitterest expressions of "envy, hatred and malice, and all uncharitableness," from those who decry all progressive effort in our city as fast as it makes itself felt, instead of encouraging everything of this nature as being of public benefit. That the season just ended was a success and moreover vastly enjoyable cannot be disputed, and I for one am delighted at the "stick-to-it-iveness" displayed by the management in preparing for another season.

Maurice Robb, the eight year old pianist, will leave for Sacramento tomorrow night, accompanied by his teacher, Mrs. Oscar Mansfeldt. Young Maurice is to give a concert in the capital on Wednesday, and appears under the auspices of the Saturday Club of that place.

Social Day at the Papyrus Club of this city on Wednesday afternoon will present, in addition to "wit and humor" by the members, this last being strictly enforced by club law, a fine program, in which the following will take part: Mrs. S. P. Blumenberg, Mrs. W. W. Briggs, Mrs. Helen Earle Sutherland, Harry Wood Brown, Miss Kathryn Madden, Miss Ethel Kathryn D. Holladay, Mrs. P. Barnum, Oscar Leineau, Henry Bretherick, Wm. Hynes, Miss Millie Flynn, Miss Ella V. McCloskey, Mrs. W. P. Buckingham, chairman of the day. It is to Mrs. Buckingham, the founder of the club, that much of its popularity and success is due. Her unceasing effort and energy made the recent vaudeville entertainment given by the club the huge success it was, and her own talents aided not a little in making a success of the program. Her scene from Shakespeare's "A Winter's Tale" was paid the highest possible tribute, not alone by the members and invited guests, but the local press as well, which spoke of her rendition in terms of the warmest praise. Mrs. Buckingham is an exceedingly popular member of the California Club also, and one of its most efficient and energetic workers.

In addition to the numbers rendered by Dr. Stewart's pupils at the coming recital Nathan Landsberger is to play some violin solos.

Fred. Zech, Jr., who has just finished a successful symphony season in this city, at which were presented some of his own compositions, notably, "Lamia," sym-

Mrs. Mary Carpaneto Mead, soprano, was the soloist at the Angelus piano recital given by Sherman, Clay & Co. at Steinway Hall on Saturday afternoon.

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Mrs. Laura Dray Perry had charge of the music at the Adelphian Club Saturday afternoon, when Miss Una Fairweather, the popular young contralto, was the soloist, and was accompanied by Fred Maurer, our "artist accompanist," if one may be allowed. If the term has not as yet been especially applied in deserving cases to the order of accompanists to which Mr. Maurer belongs, it is high time it is, for though a local musician whose art is embodied in accompanying such as vocalists dream of, professionals from abroad, having sung to the support of his wonderful interpretation, have said that it was art pure and simple and of a very high order. This meeting of the Adelphian Club was the first under the jurisdiction of the new president, Mrs. A. J. Samuels. The club has made a fortunate selection for president for the ensuing term, as Mrs. Samuels is a Southerner and has all the Southern affability and charm of manner which makes her very popular in the club. The Samuels home is said to be one of the most elegant residences in Alameda. One of the features of the afternoon was a popular lecture by Mrs. J. B. Hume, of Berkeley, on "Bible as Literature."

"The Messiah" was given recently in Berkeley by the College Town Oratorio Society, under the direction of Clinton R. Morse, with the following soloists: Mrs. Grace Davis-Northrup, soprano; Mrs. J. E. Birmingham, contralto; Mrs. Morse, tenor, and S. Homer Henley, bass.

At the Vesper service of the Unitarian Church, of Alameda, last Sunday the solos were rendered by Mrs. Charles Hughes and Horatio Coggswell. The music is under the direction of Miss Elizabeth Westgate, who has made these services such a success. Her organ numbers on Sunday's program were "Procession du St. Sacrement," Chauvet, and Fugue from the Thirteenth Mass, Mozart.

A popular quartet of men's voices in Alameda is composed of the following: J. P. Teller, baritone and director; Mr. Onslow, first tenor; Mr. Thornton, second tenor, and Mr. Perry, bass. The quartet sang at the Adelphian Club before the "current events" section last Tuesday morning, at the Unitarian Club on Wednesday evening, and at both places won most favorable comment for exceptionally good work.

MRS. A. WEDMORE JONES.

### Mills-Parlowitz in Minneapolis.

**WATKIN MILLS**, the English basso, and **Eduard Parlowitz**, the Polish pianist, have been very successful on their tour. The following criticism refers to their April recital in Minneapolis.

Musically we have had nothing finer here this season than the Mills-Parlowitz recital given at Plymouth Church last evening. There was a good sized audience present, as audiences go here, but it was not as large as these two artists deserved to have. There should have been a larger audience as a tribute to the merit of the recital and for another reason—those who were not present missed a very good thing.

R. Watkin Mills is called the famous English basso. He represents his country worthily. He is distinctly an artist. He thrilled and held his listeners spellbound throughout the evening. To hear him sing was a delicious treat. His voice is powerful and admirably controlled. The range is wonderful and all of the tones round and true. Art governed his singing and yet he sang with abandon. Not a little of his success was due to the fact that he was entirely swayed by the sentiment of the composition, and this was shown by facial expression. He sang oratorios with all of the strength, power and majesty that their serious nature called for, and in lighter compositions his tones became tender or expressive of humor. Cynical or satirical passages like the humorous were interpreted and expressed with all the wealth of their meaning. To say that he sang with dramatic feeling but feebly expresses his rounded art. The program was a generous one and well selected, but the ovation that greeted him and called for more at the end of the program won two extra numbers. The last was "The Pretty Creature," and was charmingly given.

Too much cannot be said in praise of Eduard Parlowitz, the Polish pianist, who shared with Mr. Mills the enthusiastic applause. He played a gigantic program. Besides his solo numbers, he played the accompaniments for Mr. Mills and gave strong support. Chopin, Grieg, Sinding and Liszt were the composers represented in his program. His rendition of Liszt's "Rhapsodie Hongroise," No. 4, was superb. His touch was like velvet, but with marvelous strength in it. His technic was above reproach and his interpretations delighted everyone.—Minneapolis Tribune, April 28.

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CARL VENTH'S "Hiawatha's Wooing" was sung in Brooklyn for the first time Tuesday evening, May 5, at the May meeting of the New England Society, of Brooklyn, held in the Art Galleries on Montague street. Seated at the piano the composer directed the performance. The quartet of singers included Mrs. Caroline Mahr Hardy, soprano; Miss Elizabeth Bonsall, contralto; Willis E. Bacheller, tenor, and Julian Walker, basso. A criticism of Venth's cycle was published in THE MUSICAL COURIER after the initial presentation at Mendelssohn Hall, Manhattan, during the winter. A second hearing confirms the first impressions: the composer has written a strong, dramatic work, and especially are the concerted numbers impressive and beautiful. Mr. Venth was fortunate in his singers for last Tuesday. Mr. Walker was a member of the original quartet, and it is evident that he is in thorough sympathy with the role of the Old Arrow Maker. The basso sang with distinction and with a quality of voice that gave great pleasure to his admirers. Mr. Bacheller, the tenor, sang with freedom and with true ringing tones in the climaxes. Mrs. Hardy, the Minnehaha, sang delightfully. Miss Bonsall, as Nokomis, the Indian mother, displayed real dramatic power.

The performance of "Hiawatha" seemed appropriate for the meeting of the New England settlers in Brooklyn. In his address of welcome the president of the society, the Hon. Joseph A. Burr, referred eloquently to Longfellow. The libretto for Venth's cycle was adapted from the favorite poem by Henry E. Hard, principal of a public school in the Brownsville section. Besides the cycle the quartet sang "The Night Has a Thousand Eyes," by Nevin, and Venth's "Song of Bacchus." Mrs. Hardy and Miss Bonsall sang a duet by Mr. Venth, "Song of the Sirens," and Mr. Bacheller and Mr. Walker gave Goetz's duet, "Calm as the Night." The Venth duets are from a new opera that may be heard here next season.

The musical part of the meeting concluded with the singing of "America," the quartet leading the audience.

Prof. Franklin W. Hooper, the director of the Brooklyn Institute, and one of the prominent members of the New England Society, arranged early in the winter to have "Hiawatha" sung at the May meeting, and thus credit for the privilege of hearing the cycle belongs rightfully to him.

The Brooklyn Institute closed its concert season with Liza Lehmann's song cycle, "In a Persian Garden." In the office of the Institute no one seems to know how many times this cycle has been sung at Association Hall under Institute auspices. No sensible person will find fault with the Institute for these numerous productions, because there is a demand for the cycle. Some concerts are necessarily given at a loss, and so the deficit must be made up in some way. While Liza Lehmann's music will not help to culi-

vate the taste for the musical masterpieces, it attracts the attention to the work of the music department, and perhaps in time those who now rave over the "Garden" will be led to higher things. The cycle was never better sung than at the performance Thursday night of last week. The singers were Mrs. Dorothy Harvey, Miss Marguerite Hall, John Young and Dr. Carl E. Dufft. Dr. Dufft aroused a tumult by his fine singing in the cycle and in a group of songs in the program that preceded the cycle. His solo, "Myself When Young," was redemanded. Mr. Young, the tenor, sang with feeling the solo "Alas That Spring Should Vanish With the Rose." He too was compelled to repeat this number. Miss Hall, who sang the contralto part in the cycle at Oley Speaks' recital in the morning of the same day at the Waldorf-Astoria, gave no evidence of fatigue. Her singing was as finished as ever, and she too had to repeat a part of the effective solo, "The Worldly Hope." Mrs. Harvey sang brilliantly and with more warmth than usual. The audience compelled her to sing a second time her solo "Each Morn a Thousand Roses Brings."

Before the cycle the four singers were heard in the following program:

Quartets—	
Madrigal .....	Sullivan
A Catch.....	Lane
Miss Harvey, Miss Hall, Mr. Young and Dr. Dufft.	
O, Dry Those Tears.....	Riego
The Minor Chord.....	Mager
The Night Has a Thousand Eyes.....	Alling
Dr. Dufft.	
I'll Tend Thy Bower.....	McCunn
Les Filles de Cadix.....	Tosti
Miss Hall.	

Songs of American Composers—	
How Many Times Do I Love Thee?.....	Ward
Ah, Love But a Day!.....	Beach
Oh, for a Day of Spring!.....	Andrews
Mr. Young.	

Mainacht .....	Brahms
Jeune Fillettes.....	Weckerlin
April Rain.....	Woodman

Mrs. Harvey.

Dr. Dufft was recalled four times, and finally the favorite basso sang another song. Mrs. Harvey repeated Woodman's "April Rain."

• •

Hattie Scholder, the child pianist, gave a recital at Wissner Hall Friday night of last week. Her program included these numbers:

Prelude and Fugue, No. 2, in C minor.....	Bach
Liebestraum, No. 3.....	Liszt
Paraphrase Rigoletto.....	Verdi-Liszt
Barcarolle in F minor.....	Rubinstein
Kermesse, Faust.....	Gounod-Saint Saëns
Aufschwung .....	Schumann
Nocturno, op. 15, No. 2.....	Chopin
Rhapsodie Hongroise, No. 2.....	Liszt
Traumerei .....	Schumann
Grande Valse, op. No. 2.....	Chopin

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NEW YORK.

This little girl has phenomenal talent. Her playing startles some people, and when people are startled they are unable to reason out the remarkable power such as this small dark haired maiden possesses. An effort is being made to raise a fund to send her abroad to study, and for the sake of little Hattie's future it will be a wise thing to keep her from the glare of public appearances until she is older.

The youthful pianist added two extra numbers to the program, "To the Spring," by Grieg, and Mendelssohn's "Spinning Song."

Assisted by Francis Rogers, baritone, and Isidore Luckstone at the piano, Mrs. Shanna Cumming, one of the most popular of resident sopranos, gave a recital in Association Hall, Monday night of this week. A report of the concert will follow next Wednesday.

#### Carlo Kohrsen's Pupils.

THE pupils of Carlo Kohrsen gave the following program at his studio last Friday evening:

Rakoczy March.....	Berlioz
Boat Song.....	Lange
Neckerreien.....	Wilm
Slumber Song.....	Gurlitt
Andante Grazioso.....	Haydn
Pixies' Drill.....	Hope
Marche Funebre.....	F. Chopin
Cymbals and Castanets.....	Schmoll
Der Fröhliche Landsman.....	Schumann
Sonata.....	Beethoven
To the Playground.....	Lishner
Coronation March.....	Meyerbeer
Sonatine.....	Clementi
Gavotte.....	Gurlitt
Mazurka.....	Wach
Rondo.....	Wolf

Ruth Harris, who is not yet ten years old, played especially well. She played the Beethoven Sonata with considerable technic and expression, and used the pedals to good effect. Mr. Kohrsen will give another pupils' recital at the end of the season.

#### Lewis W. Armstrong, Baritone.

L. W. ARMSTRONG gave his folksong lecture recital in Connecticut recently, when the Hartford Courant said this:

The music loving people of Winsted who gathered at the First Baptist Church Monday evening were treated to a genuine feast of good things by Professor Armstrong, of New York city, musical director of the Mount Morris Baptist Church, in his lecture of the folksong of Northern Europe. The lecture was interspersed with songs typical of the people described and rendered in a rich baritone voice of great range and deep sympathy. Mr. Armstrong has thoroughly mastered his subject. He is fitted by natural ability, long training, patient research and sympathetic temperament to create a sustained interest in such foreign themes as the peasant music of Scandinavia, Russia and Hungary. The history of these peoples, their reindeer, their lives surrounded with snow and ice, or trodden under fierce oppression, all appear vividly. The lecture was therefore highly educational while absorbingly entertaining. Round after round of applause greeted the many songs which illustrated and brightened the discourse. Mrs. Armstrong, an accompanist of much talent, assisted her husband.

Mr. Armstrong retired from the position of director of the choir of Mt. Morris Baptist Church May 1, when the church paper had this to say in part:

"With today L. W. Armstrong retires as our musical director, after three years of the most untiring and consecrated service in that position. As a man he has greatly endeared himself to all who have known him, and in his official capacity no pains have been too great for him in the effort to fill his place worthily. The most faithful service has been rendered."

# THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

BY THE

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1207.

MARC A. BLUMENBERG - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MAY 13, 1903.

## LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith &amp; Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

## BERLIN, GERMANY (Branch Office)—

Hauptstrasse 20a is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote &amp; G. Bock, Leipzigerstrasse 30, W.

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Single copies for sale at Brentano's, 87 Avenue de l'Opera; 37 Rue Marbeuf; Gallignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysees; Boulevard Kloska.

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## SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,		\$5.00	
Great Britain, . . . . .	£1 5s.	Austria, . . . . .	15 f.
France, . . . . .	31.25 fr.	Italy, . . . . .	31.25 fr.
Germany, . . . . .	25 m.	Russia, . . . . .	12 r.

SPENCER T. DRIGGS - BUSINESS MANAGER

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Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	50.00	Twelve Months.....	100.00

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One inch, 3 months.....	\$75.00
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One page, 1 insertion.....	\$300.00
One-half page, 1 insertion.....	175.00
One column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

AMERICAN NEWS COMPANY, NEW YORK, GENERAL DISTRIBUTING AGENTS.  
WESTERN NEWS COMPANY, CHICAGO, WESTERN DISTRIBUTING AGENTS.

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MAURICE GRAU sailed for Europe last Thursday aboard the steamer Savoie. He will go direct to his villa in Croissy.

IT is said that a proposition is now before the local Musical Union to raise the prices for orchestral rehearsals. This makes a pretty outlook for the next director of the Philharmonic Orchestra. Did a still small voice say anything about "Art for Art's Sake?"

IN London Lamond has been giving more of his long distance Beethoven recitals. However, even the patient English critics have begun gently to chide Lamond for his devotion to such a severe and profitless ideal. Beethoven propaganda is out of date by several decades.

ATLANTA society folk are much exercised because they were snubbed last week by Madame Nordica and Edouard de Reszké. It seems that the artists, who were appearing in Atlanta with the Duss Orchestra, had been invited by some well known society ladies to attend a post-concert reception of elaborate proportions. The time for the entertainment arrived, but the singers did not. It was later learned that the artists remained away because the invitation had not included Mr. Duss. The snub was well deserved, even if the crude method of administering it might not find a place in the official encyclopædia of etiquette. Undoubtedly the neglect of the Atlanta society persons was merely an oversight.

THAT "PARSIFAL" THIS Mr. Cornelis SCORE. Vander Linden, of the Opera House in Amsterdam, who is here with a compiled score of Wagner's "Parsifal," is reported in the Herald to have made the following statement:

"I came here partly to study your ways of producing grand opera. In my own opera house, where we charge \$2 for the boxes and from 60 cents to \$1.20 for orchestra stalls, we make a comfortable profit. We have what we believe to be good singers as you employ here, and instead of paying them \$1,000 a night, they are satisfied with \$240. We paid Herr Van Rooy only \$300, and Mme. Lilli Lehmann \$200 a night."

This must be an error, for there was no time in the history of Lilli Lehmann when she received less a night than Van Rooy received. The probability is that Van Rooy received \$30 American money per night (about 150 francs), while Lilli Lehmann received 1,000 francs a night; but to put Van Rooy down as receiving 50 per cent. more per night than Lilli Lehmann at any time in the latter's career is absurd. Besides this, Lilli Lehmann had passed the climax of her career when Van Rooy sang.

As to the "Parsifal" score, it is a question whether Mr. Conried would use any except a confirmed score to give "Parsifal"; without giving it absolutely from the confirmed and authoritative score would be worse than not giving it at all. In addition to that, "Parsifal" must be given under Bayreuth instruction; that is to say, under the authority of people who have sung and managed it in Bayreuth, not necessarily Mme. Cosima Wagner. In addition to this, it must not be forgotten that the stage of the Metropolitan Opera House, as it is proposed to arrange it, will not be so modernized as to be adapted for a "Parsifal" performance which requires a moving stage and a stage that can be sunken. The destruction of the Klingsor Castle is a wonderful piece of stage mechanism, invented and arranged by Richard Wagner. How this is to be accomplished with what is proposed to be done is somewhat difficult to foresee, and Mr. Conried is too artistic a stage manager to attempt any devices that are not sure to at least equal those of Bayreuth. It must also be

remembered that Bayreuth stage methods are unique, and that they must be imitated completely to give satisfaction. However, Mr. Conried, as is well known, understands that part of the work to be performed, and undoubtedly if he is to place "Parsifal" on the repertory he will know what he is doing. [See letter from Holland in this issue.]

SINCE the publication of the last references to the concerts given under the direction of J. S. Duss, with the Metropolitan Opera House Orchestra and Nordica and De Reszké, this organization has played in Knoxville, Tenn.; in the Agricultural Building, Atlanta, on **THE DUSS CASE.** Thursday, where it gave two performances; a Saturday matinee and Saturday evening performance at Memphis in the Auditorium there, and Sunday evening in the same place, May 10, and on Monday night in Music Hall, St. Louis, and last night in Kansas City at Convention Hall. That is the record of the events, the financial record being greater than that of any combination that has ever left New York, similarly organized.

We notice that several of the New York daily critics are continuing their slurs and animadversions upon Mr. Duss, and one of them, the Sun critic, has gone so far as to ask how is it possible that such singers as Nordica and De Reszké should go with Duss. This is a continuation of their slurs of last season, the effect of which is found throughout the country in such enormous financial receipts and success as to make it a fact, in connection with which further demonstration is not necessary, that there is no strength whatever, outside of the City of New York (if there is any here), in what may be stated by the music critics. In fact it is much better to be denounced by these men, because their motives are all understood. We do not refer to the New York Herald; we do not refer to the New York Evening Post, in which papers criticism and musical affairs are treated in an independent fashion, because the men who are engaged in them have no inside arrangements or matters of personal interest affecting them and their work and their criticism.

A strange state of affairs exists also in reference to the attitude of these critics toward this paper. They wish it generally understood that an artist who has advertised heavily in THE MUSICAL COURIER stands no show with them whatever, no matter how great such a one's merits may be. They surmise that when an artist is mentioned and illustrated in this paper it means so much money paid to this paper, and to discredit the business and the work it does for musical artists, it is to be understood that when they make extensive use of THE MUSICAL COURIER they must not expect any justice from the critics of the daily papers, with the exception of the Herald and the Evening Post.

This thing works both ways. How would it do for THE MUSICAL COURIER to publish illustrations and notices and reprint criticisms from other papers referring to artists who have no relations whatever with the Business Department of this paper, just for the purpose of showing how the musical critics of the daily papers here in New York can handle the case, for they are never sure, and cannot be sure of the relations existing between musical artists and THE MUSICAL COURIER? They can never do aught but conjecture as to what the effect of their work might be. They might be attempting to ruin men and women who actually never have had any relations with THE MUSICAL COURIER, but whose notices and illustrations are published as a matter of compliment through their friends, which is frequently the case.

Here, in the Duss case, as we see, it makes no difference whatever. All the New York daily pa-

pers except the Herald and the Evening Post have attempted to annihilate Mr. Duss. What is the result? Utilizing THE MUSICAL COURIER as a business man should who is engaged in musical affairs, and as most other prominent musicians have done for the last twenty odd years, with similar results, Mr. Duss has made a tremendous financial success of his enterprise throughout the United States. The fact is, these daily papers are not even read in those sections, and if they are read they are read by politicians and by financiers and by people who are interested in the great questions of economy and politics. The musical world in the West and the South does not read the daily papers of New York, and the critics of the Western and other cities are aware of the fact that the daily critics of the City of New York are interested in affairs in music which makes their criticism worthless! But it is amusing to see what the result of it is in actual life.

Mr. Duss will succeed even in New York, because he is honest, he has merit, he is a student, his powers of acquisition are rapid, he has a musical temperament, and he has the courage of his convictions.

**W**EBCR'S "Freischütz" was performed recently for the 600th time at the Dresden Royal Opera, where the composer himself conducted the première on January 26, 1822.

It is significant of the spirit which prevailed at the time of the first production when one reads in Weber's diary "SOME FACTS ABOUT FREISCHUTZ." that he was compelled to pay for the two seats occupied by the librettist of "Der Freischütz" and by Madame von Chezy, librettist of "Euryanthe." The amount was I thaler, 8 groschen—about \$1.

The score of "Der Freischütz" was sold to the Berlin Royal Opera for 440 thaler, a trifle more than \$300. When, in 1823, the fiftieth performance of the work was given in the Prussian capital Count Bruehl, the director, offered Weber a present of 100 thaler as an additional honorarium. Weber politely refused the money and, very much hurt, wrote to the count: "I must confess that this offer has pained me deeply. With the publicity that nowadays attends all such matters this affair, too, would doubtless soon become known. Imagine an article in a newspaper as follows: 'The fiftieth repetition within eighteen months of "Der Freischütz" is announced by the management. This event, rare in the annals of our theatre, will be marked by an act of extraordinary distinction—the more so as the fifty performances to crowded houses are said to have brought into the box office no less than 30,000 thaler. [In reality the receipts were 37,000 thaler.—ED.] The management therefore decided to present 100 thaler to the composer!"

Writing to a friend about this humiliating offer, Weber asks plaintively: "Should one not give up writing operas in Germany? It should be mentioned, however, that after the composer's death the gross receipts of the ninety-ninth performance of "Der Freischütz" at Berlin (November 6, 1826), amounting to 1,912.50 thaler, were given to Weber's surviving relatives. To Kind, his librettist, the composer had paid the stipulated sum of 30 ducats as the price of the book; but when the opera met with such tremendous success Weber of his own accord at once doubled the amount. There is a little moral in this act.

In Paris "Der Freischütz" met a peculiar fate. According to Adolphe Jullien's pamphlet "Der Freischütz" was performed for the first time in Paris at the Odéon Theatre December 7, 1824. The libretto was almost a literal translation of the German text, only the Hermit's speeches being excised, by order of the censor. Castil-Blaze, the translator, had changed the title to "Robin des

Bois," a name better understood by Parisians than "Der Freischütz." The work met with a pronounced failure. Only the overture and the hunters' chorus were well received. Everything else was almost drowned in a storm of hisses, groans, howls and whistling. What did Castil-Blaze do? Withdraw the work? Not Castil-Blaze. He doctored up "Der Freischütz" in a fashion of his own, changing the sequence of the scenes and making a potpourri of the music. In this garbled version "Robin des Bois" was accepted with enthusiasm, and had to be repeated several hundred times. Castil-Blaze compounded his hodge-podge in a few days. He seems to have understood well the shallow musical tastes of the Paris of that day. Wagner should have learned the lesson of "Der Freischütz" and handed over his "Tannhäuser" to Castil-Blaze before the disastrous Parisian production of that opera. Today Paris gets along without its Castil-Blaze. It is a sign of great progress.

#### Self Explanatory and Satisfactory.

Office of Estates of Edward Clark and Alfred Corning Clark.  
2381 BROADWAY, NEW YORK, May 9, 1903.

Mr. Marc A. Blumenberg, Editor *The Musical Courier*:

DEAR SIR—I notice in the issue of this week's *MUSICAL COURIER* a severe arraignment of the management of Mendelssohn Hall, more particularly with regard to the noise from "steam pipes," which, it is stated, occurred at the Gabrilowitsch recital last week.

This is a continuation of an entirely unjust and untrue attack on the hall by both *THE MUSICAL COURIER* and the daily press in the past; as there has never been any noise whatever from any "steam pipes" in Mendelssohn Hall. Two years ago this past winter our engineer was taken sick and laid up for over a month, and during his illness we had the best engineer we could obtain to take his position; being unaccustomed with the management of the machinery in the building, we eventually found he was running the engine which works the heat and ventilating system too fast, and it made a very slight noise and vibration, which, however, was noticeable only to a very small radius directly over it, and it so happened that this spot was on the left hand side of the hall, where the musical critics sit. They criticised this noise, calling it "steam pipes," and it was only after diligent and exhausted search that I was able to locate the noise, being misled by them in misnaming it. Immediately upon discovery, the engineer was given proper instructions, and there has never, to this day, been a recurrence of that trouble.

Since that time, on three occasions, including the noise of last week, we have had just three annoyances, two of which were outside of the building and only one inside. This latter was caused by a carpenter who, although given instructions not to do any work during a performance, as are our general instructions, continued to do so for a few minutes until stopped. One other occasion was caused by a neighbor in the building adjoining having some work done; and the noise of last week was caused by a small boy in the yard adjoining the house on the other side of the hall tossing a wooden ball, with which he was playing, up against the wall of our building.

I think you will see from this statement of facts we do not merit criticism, but rather consideration, because we spare no expense, nor stop at any trouble, to make Mendelssohn Hall as attractive, convenient and satisfactory for both performer and hearer as possible, and what noise has occasionally come from the outside of the building is liable to occur at any place, and I do not see that it can be foreseen or avoided.

I trust you will make an explanation of this in an early issue, and should we be so unfortunate in the future as to have a noise of any kind to mar a performance, to first find the cause of it, and not lay it to a cause which has never existed.

Very truly yours,

FRANK H. PRESBY, Agent.

#### M. T. N. A. Meeting at Asheville.

THE coming meeting of the Music Teachers' National Association at Asheville, N. C., June 30 to July 3, promises to be a big event. The association will then celebrate its quarter centennial, and as before the educational idea will predominate. While there will be first class concerts there will be special stress laid on the lecture lessons and round table discussions, all of which proved so interesting and instructive last year. Among the artists engaged for the Asheville meeting are the pianists Sherwood, Seeboeck, Spry, Hanchett, Kroeger, and the vocalists Woltmann, Martin, Hoffmann, Dr. Jackson and Dr. Dufft.



THE fable of the fabulous fiddle is rampant again, a periodically recurring tale, and an alliterative one.



When will all this nonsense end about mythical old Italian violins and their fabulous value? From time to time the silly mania seems to take a special hold on the minds of the plain people. Particularly this spring the crop has been excessive of amazing "discoveries" and sensational sales.

A worthy citizen, estimable in most respects, becomes a designing schemer and an intolerable bore the moment his wife goes mining in the attic garret and exhumes grandfather's old \$1.25 fiddle and his 50 cent bow, tied together with a strip of red flannel. Mother remembers that the fiddle was bought from a furtive gypsy, who wept as he took the money. Father distinctly recollects that he has often heard grandpa tell the story of the purchase. The fact of the matter really is that the old man, were he alive and given to truthfulness, could tell an unromantic tale about a certain fiddle that was bought at Malachy Perkins' general store and post office in 1852, near Reno, Cal. Far from being played upon by a weeping gypsy, old grandpa himself used to make it grind out jigs and quicksteps at a certain thirst emporium for an emolument modest but honestly earned.

What is it that makes rogues of most fiddle owners and fools of those who believe their tales? A moment's reflection would suffice to convince any sane person that in order to turn out the crop of Italian violins which is flourishing today it would have been necessary during several centuries for the entire population of Italy to engage in no other occupation than that of fiddle building. How the good Stradivarius would stare to see the marvelous output of his slow and careful toil. It would doubtless set him to wondering by what monoclinous process the few hundred violins made by himself and his pupils had propagated themselves into the thousands of instruments that now claim to spring from the little Cremona workshop.

Credulous reporters, in need of Sunday "copy," avidly gobble up and elaborate on such weird fictions of violin finds in pawnbroker shops, store-rooms and lumber lofts. Each one of these stories sends new victims scampering on a search for \$10,000 violins that can be bought for \$5, or found for nothing, in some dank, unexplored eave under the roof or in the hen house.

A careful investigation reveals the discouraging fact that many "priceless" instruments are found, but few are sold. Now and then an eager amateur buys an authenticated Cremona violin from a reputable dealer, but for business reasons the terms of such a sale are usually exaggerated or left to the vivid imaginations of susceptible fiddle folk.

All things considered, how could the public be expected to tell a valuable violin from a worthless one, when most of the makers, dealers and professional players cannot do it? Books might be filled with the awful mistakes of these persons. They resort to measurements, to historical data, to varnish tests; they note the grain of the wood and count its fibres; they try the A string, peer

into the *f* holes, sound the back, and study the slope of the belly; they squint with one eye at the label and with the other at the soundpost and the bass bar; and they smell, taste and bite the body from the tip of the scroll to the button on the tailpiece. In the face of such erudition and resource the mere layman may but admire in hushed and awesome wonder. And that is what he does after the dealer has offered him 75 cents for grandfather's \$10,000 fiddle.

Sometimes, too, the dealer is willing to take the heirloom, with \$7.50 cash to boot, and in return to give to grandfather's son a real and rare old Amati (guaranteed), and an authentic French bow used by Paganini in Paris.

The maker looks with a favorable eye on violins manufactured by himself, the dealer extols the fiddles that he offers for sale, and the player praises the instrument on which he plays. These are honest men, and therefore they speak from conviction. The maker knows that his competitor is a bungler, the dealer is certain that all other dealers are felons, and the player can tell by the small and sour tone of his fellow players that they use worthless instruments.

Not long ago a jury of experts decided that certain ancient art treasures bought by the French Government are merely very clever imitations. But what do you think of a certain other learned jury that insisted on designating as a genuine old Cremona a violin acknowledged by its maker to be an imitation built in New York not a decade ago!

It is to make one's head whirl, and go on whirling it will, for there is none to point a clear way out of this chaos in violin matters. Let the muddle continue and may his much maligned majesty take the hindmost dealer. The Stradivarius industry is flourishing, and all good Americans must protect the flourishing industries of this country. The search for Stradivarius fiddles will continue and the finds will grow no fewer. Dealers must live and Sunday readers must marvel—two propositions of which the present writer is not willing to admit the entire truth.

After all, the foregoing is no fable, for it won't allow the pointing of a moral.

Unconscious humor has a flavor peculiarly its own. THE MUSICAL COURIER received a notice last week which read: "Mr. ———, the young American composer, is suffering from appendicitis, and is dangerously ill at his home. His latest song, 'Farewell,' has just been published by ———."

Bret Harte as a critic of Wagner! There is a tilt of the intellects for you. T. Edgar Pemberton recently published a life of Harte, and quoted this letter, written by the novelist to his wife while he was abroad:

My first operatic experience was "Tannhäuser." I can see your superior smile, Anna, at this, and I know how you will take my criticism of Wagner, so I don't mind saying plainly that it was the most diabolically hideous and stupidly monotonous performance I ever heard. I shall say nothing about the orchestral harmonies, for there wasn't anything going on of that kind unless you call something that seemed like a boiler factory at work in the next street, and the wind whistling through the rigging of a channel steamer, harmony. But I must say one thing! In the third act, I think, Tannhäuser and two other minstrels sing before the king and court to the accompaniment of their harps—and the boiler factory. Each minstrel sang or rather declaimed something like the multiplication

table for about twenty minutes. Tannhäuser, when his turn came, declaimed longer and more lugubriously and ponderously and monotonously than the others, and went into "nine times nine are eighty-one" and "ten times ten are twenty," when suddenly they all drew their swords and rushed at him. I turned to General Von Rauch and said to him that I didn't wonder at it. "Ah," said he, "you know the story, then?" "No, not exactly," I replied. "Ja wohl," said Von Rauch, "the story is that these minstrels are all singing in praise of love, but they are furious at Tannhäuser, who loves Venus, for singing in the praise of love so wildly, so warmly, so passionately." Then I concluded that I really did not understand Wagner.



Rafael Joseffy, "the best pianist in Tarrytown," recently came out of the Pocantico Hills and journeyed to Springfield, Mass., where he played the Liszt A major Concerto at a music festival. The piano sage of the Springfield Weekly Republican is led by Mr. Joseffy's performance to remark:

Too much cannot be said for the beauty of his art, for the perfection of his technic, the dainty clarity and grace of his style, the intellectual grasp of his interpretations. But he is never a robust player, and Saturday he seemed bent on giving an exhibition of his pianissimo. Have his nerves grown weary of the jangling of wires? Has he become disgusted with the brawny heroes of the pianistic amphitheatre whose feats of strength rival Sandow's? Is he bent with Leopold Godowsky on leading the art of piano playing into new and subtler paths where delicacy of nuance and transcendental finger technic shall take the place of crude force?

This is very well put, but it does not especially apply to Joseffy. When did he ever like the jangling of wires, when was he ever an admirer of the merely brawny pianistic heroes and when had he no delicacy of nuance and anything but transcendental finger technic?

Joseffy's scale of dynamics has always been pitched lower than that of his brother pianists. He has always been kind to the piano. He has never mistaken it for an orchestra or a treadmill. He believes with Henselt that "a player who pounds the piano is like a disputant who tries to win an argument by shouting."

Because he employs a real pianissimo, Joseffy's forte does not sound over loud. It is in correct ratio to the gentler grades of tone. The question of proper dynamic relations is a rare and subtle art, understood by only a few great pianists. The majority of players make no distinction between pianissimo and piano, mezzo forte and forte, and forte and fortissimo. Naturally enough, it does not always follow that a player who plays very loud is lacking in the sense of dynamic proportions. If he has an ear for such finer distinctions, his fortissimo will be attuned to his pianissimo, and vice versa. The half tints and hair line gradations have always been found by such men as Joseffy, De Pachmann, Paderewski, Rosenthal, Godowsky, and sometimes Sauer. Of course, this list is no attempt at classification or even preferment. Luckily every public pianist has more or less of a following. It is this very difference of opinion that keeps the pianistic ball a-rolling. If all players were alike there soon would be no more piano recitals. And that would be a dreadful calamity. Some admire the pianissimists, others prefer the fortissimists. Everybody is right, or if not right, at least he cannot be proved wrong. It is a delightful question to argue—in winter.



Many punctilious persons object in musical writings to the use of the terms "pianism" and "pianistic." However, these same persons have neither advanced conclusive reasons why the offending words

should not be used nor have they offered better ones in their place. This is a good chance and the proper moment.



Most of us have at some one time tried to put into writing a clear and practical definition of melody. The latest attempt is by Aubertine Woodward Moore (Auber Forestier) in her series of practical essays on music, "For Every Music Lover." Miss Moore says:

"A succession of tones without harmonious and rhythmic regulation would be felt to lack something. Melody has been designated the golden thread running through the maze of tune by which the ear is guided and the heart reached. Helmholtz styled it the essential basis of music. In a special sense it is artistically constructed song. The creation of an expressive melody is a sure mark of genius."



With the word "music," too, the makers of dictionaries have had an exciting but fruitless struggle. Nearly all lay stress on the fact that music consists of sounds pleasant to the ear. It would certainly seem as though the trend of modern composition should thoroughly have dispelled any such idea.

Chambers' Encyclopædia (1882) says: "Music—A combination or succession of sounds having the property of pitch, so arranged as to please the ear."

Household Dictionary of the English Language: "Music, melody or harmony \* \* \* a succession of sounds so modulated as to please the ear \* \* \* art of combining sounds in a manner to please the ear."

Sir William Jones: "Music, considered as an art, combines the sounds, which philosophy distinguishes, in such a manner as to gratify our ears."

J. C. Lobe: "Music is the art of pleasing the ear."

Pierer's Universal Lexicon: "Music is the art of expressing sensations and states of mind by means of pleasing sounds."

J. J. Rousseau: "Music is the art of combining sounds in a manner agreeable to the ear."

John S. Adams—"The language of sounds."

Noah Webster—"Any succession of sounds so modulated as to please the ear."

Funk & Wagnalls (1903)—"The science and art of the rhythmic combination of tones \* \* \* embracing melody and harmony, for the expression of anything possible by this means, but chiefly anything emotional. \* \* \* (2) Any succession or combination of sounds pleasing to the ear."

Grove tells of various kinds of music (as Musica Ficta, Musica Antiqua, Musica Figurata, &c.), but he avoids a scientific definition of the term itself.

All these gentlemen do not even differentiate between European and Eastern music. Zulu war songs, Dervish laments and Chinese tunes are certainly music, but they can hardly be said to please the civilized ear.

One of the most intelligent and intelligible definitions of music may be found in Christiani's "Principles of Pianoforte Playing": "Art has as its fundamental law the law of beauty. Beauty presupposes symmetry. Symmetry is visible rhythm. Rhythm is audible symmetry on symmetrical motion. Symmetrical motion is the ground element of music."



Don't accuse me of pedantry, learned reader. I know as little of the subject as you do, and both of

## The National Conservatory of Music of America,

128 East Seventeenth Street,  
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

RAFAEL JOSEFFY,  
ADELE MARGULIES,  
LEOPOLD LICHTENBERG,

Artistic Faculty Consisting of  
LEO SCHULZ,  
EUGENE DUFRICHE,  
IRENÉE BERGÉ,  
HENRY T. FINCK,  
MAX SPICKER,  
CHARLES HEINROTH AND OTHERS.

SUMMER TERM  
Begins May First.

us know more than the dictionaries. We know Strauss' "Heldenleben."

Anonymous letters to the editors of THE MUSICAL COURIER have become fewer of late. The editors are worrying. They like to receive many anonymous communications. It is a sign that many persons read the articles in this paper and are stirred by them.

**F**riend—Your playing reminds me greatly of Rubinstein's.

Pianist (flattered)—Indeed. How?

**F**riend—He played so many wrong notes, you know.

#### DUSS' SUCCESS AT ST. LOUIS.

(SPECIAL TELEGRAM TO THE MUSICAL COURIER.)

ST. LOUIS, May 11, 1903.

To The Musical Courier, New York:

**H**OUSE sold out here. The Governor of State attends with staff. President Francis, of World's Fair, introduces company to audience. Great reception being arranged for 11 o'clock tonight. R. E. JOHNSTON.

#### MACONDA IN THREE CITIES.

**M**ADAME MACONDA has had numerous spring engagements, and from everywhere are received enthusiastic reports about her singing. Appended are criticisms from three cities:

Gifts of the good fairies, such as a fine voice, a good figure, rare beauty, and, what is more, talent and industry, are possessed by Mme. Charlotte Maconda, who needed to show these passports to gain a place in the hearts of the local music lovers. This she did no her first appearance here last evening at the Detroit Light Guard Armory, at the Detroit Symphony Orchestra's fourth concert. F. David's aria, "Perle du Brésil," the only number for which she was scheduled, called forth an grand ovation as any of the prominent song birds with hosts of friends have received on the local concert stage this year. This she had to follow, after insistent demands, by rendering the Polonaise from "Mignon."—The Detroit Tribune, April 25.

Madame Maconda's first aria from David's "Perle du Brésil" she sang charmingly, and is altogether a most interesting soprano, with a clear, fresh voice, which she holds in excellent control. She was encored and sang the Polonaise out of "Mignon." Her group of songs with piano was a pleasant spot in the program.—The Detroit Free Press.

The work was splendidly sung by both soloists and chorus. The brilliant soprano part found a fine representative in Madame Maconda, whose voice is one of those clear and telling high sopranos that seem of light timbre when first heard, but which, when put to the test, rise triumphant over orchestra and chorus. Her "Inflammatus" solo was splendidly given, the high C's in the Finale coming out gloriously, producing the effect intended by the composer.—The Providence Journal, April 29.

The chief composition on the program was Rossini's "Stabat Mater," which is so familiar as to require no praise at this time. In this grand work the vocal skill of Madame Maconda was demonstrated in a manner that showed her an artist of the truest type.—The Providence Telegram.

Madame Maconda is no real stranger to Trojans, although the superb voice she displayed was. It is eight years since she appeared in this city, and time has wrought wonderful improvement in her voice and her art. The former has developed power and opulence and the latter has attained a maturity to a degree that places her above the plane of the ordinary concert singer. She demonstrated her ability to fill the large auditorium, and the purity, the absolute neatness of articulation and the charm of her delivery commanded instant attention. Her first number, Bachet's "Chéri Nuit," was new to local concertgoers, and it might be considered an unwise choice. However, the singer seemed to satisfy a large number who applauded. Grieg's "Sunshine Song" was given with daintiness of accent, beauty of lightness of tone, and the difficult Strauss Serenade was so well sung that the singer was recalled and sang Delibes' "Maids of Cadiz." Later in Gounod's "Mignon" and the "Perle du Brésil" aria, by David, Madame Maconda showed that she had mastered brilliancy of execution. The aria she sang with richness of tone and absolute appreciation of its musical possibilities. Throughout her program her voice proved to be equal to the demands made upon it. She possesses a voice which must have been naturally pliable and sympathetic, and these essential qualities are reinforced by technical training that disarms criticism. The voice is fine, the method is fine and there are heart and brains behind them.—The Troy (N. Y.) Record, May 7.

#### Letters at This Office.

LETTERS are at the office of THE MUSICAL COURIER for the following persons:

C. G. Carroll.  
George Ferguson.  
Mr. Bullerjean.  
Gertrude May Stein.  
Jacob Abramovitz.

#### "The Messiah" in Brooklyn.

THE Brooklyn division of the New York Festival Chorus will sing "The Messiah" in the Greene Avenue Baptist Church, with orchestra, piano and organ, under the direction of Tali Esen Morgan on Wednesday evening, May 20. The soloists will be Miss Rebecca Mackenzie, soprano; Mrs. Marie Byrne-Ivy, contralto; George W. Jenkins, tenor, and William Harper, basso.



Gluck, Not Gluck.

To The Musical Courier:

Will you permit me to protest through your columns against the constant misspelling in several of our daily papers of the name of the composer Gluck, which is nearly always given Glück (with the umlaut). The New York Sun (both morning and evening editions) has for years been a notorious offender in this respect. Two weeks ago last Sunday it repeated the error, while the Times had Glueck, which is equally incorrect.

It may be worth while to reprint some remarks apropos of this by Mr. Finck, of the Evening Post:

"Why have so many writers on musical topics who do not know German suddenly got it into their noddles that it is necessary to put two dots over the solitary vowel in Gluck's name? Is it an outcome of the recent fad to write Handel's name Händel? There is some justification for Händel, since that was the form used by his ancestors; he himself, however, sensibly dropped the umlaut and adopted a form of writing his name in conformity with the language of his adopted country. An instance may be found in a facsimile printed in the current number of the London Musical Times.

"In the case of Gluck there is absolutely no justification for the umlaut. There is such a German word as Glück, but it means "luck" and has nothing to do with the composer of 'Orpheus.' His name is Christoph Willibald Ritter von Gluck, no more, no less. If the umlaut fad is not checked, we shall soon find ourselves confronted by such names as Wagner, Schümänn and Mözärt."

It may be added that the Italian word obbligato should not be spelled with a single b. Respectfully,

AMATEUR.

New York, May 4, 1903.

Morin.

NEW YORK, May 3, 1903.

To The Musical Courier:

Will you tell me in English how to pronounce the name Morin, the bandmaster, in genuine French fashion. As the Italian Minister of Marine bears the same name, is Morin a French or an Italian name?

MISS MILDRED GREER.

Morin is a French name. The nearest phonetic spelling in English would be Mo-rang. The French nasal "in" cannot be exactly reproduced in English spelling.

Koenig's Address.

NEW YORK, May 6, 1903.

To The Musical Courier:

Will you kindly give me the address in Paris, France, of M. Fidèle Koenig, who is connected with the Opéra in that city, and oblige. Yours respectfully, J. W. B.

The address, "Care of L'Opéra," will suffice.

The St. Mary Quartet.

To The Musical Courier:

Kindly give the names of the solo quartet of the Church of St. Mary the Virgin. FLOYD MACNAMARA.

Miss Ida Hubbell, soprano; Miss Karlina Schmitt, contralto; Charles Rice, tenor, and Franz L. Huebner, bass.

Paula Ralph.

MISS PAULA RALPH, the prima donna, sailed for Europe Saturday on the steamer Pretoria. She will return in the autumn to fill an engagement at the Metropolitan Opera House under Mr. Conried's management.



R. E. JOHNSTON,

#### GRIEG IN PARIS.

THE recent demonstration against Grieg at his Châtelet concert in Paris was a feeble echo of the Dreyfus pother, and it failed miserably, no less because of the Norwegian's tact and amiability than because of the compelling influence of his music. It will be remembered that at the time of the agitation which aroused all the world, the gentle Grieg sided with the humane supporters of Dreyfus and hotly declared that he would not conduct a series of concerts for which some Paris managers had engaged him. In fact, Grieg even went further and expressed his intention never again to appear before a French audience. Time and Dreyfus' pardon mitigated the composer's anger, and recently he accepted an invitation to give a concert of his works at the Châtelet Theatre. Hardly had this plan become known when Léon Daudet, Gauthier Villars, Lorrain and other Nationalist writers incited their readers to "demonstrate" against Grieg. The rioters bought up all the standing room in the theatre, but the police heard of the project and refused admission to the standers and their whistles and rattles. Every seat was sold, however, and hundreds of others were purchasers were turned away from the box office. When Grieg appeared there were cries of "A bas Grieg!" and "Des excuses!" The master smiled and bowed, and waited for the miniature storm to subside. Applause soon drowned out the shouts and hisses and Grieg conducted undisturbed his picturesque overture, "In the Autumn." He received an ovation, and the applause and enthusiasm grew in intensity as the program progressed. Finally one of the leaders of the opposition arose and explained rather lamely, "We applaud only the artist and the great musician." (It was certainly not as a man that Grieg bid for the favor of the Paris public!) Pierre Lalo, not a particular friend of Grieg, was forced to write next day in Le Temps: "M. Grieg received a prodigious ovation, such as no French composer ever gets."

Of all Grieg's many triumphs, this recent one in Paris is by far the grandest.

#### COURT PROTECTS CRITIC.

Reverses Verdict Obtained by Theatrical Manager Against a Newspaper.

(Special Cable Dispatch to the Sun.)

LONDON, MAY 11, 1903.

THE Appeal Court has reversed the judgment of the court below in the case of the manager of a fifth rate traveling show against the Western Morning News, in which the trial jury gave the plaintiff a verdict of £750 damages and costs for printing an adverse criticism of the show. Costs are also granted to the newspaper. The court held that the criticism was fair, and that the jury did not have the right to substitute its own opinion of the merits of the play for the critic's opinion or to test the fairness of the criticism by any such standard.

The court added that it was of the highest importance to the public that a critic be saved from such a possibility. The verdict was against the evidence, and the trial judge had misdirected the jury.

#### Bach Festival Opening.

THE third Bach Festival, under the musically direction of J. Fred Wolle, began in Bethlehem, Pa., on Monday evening. It will last a week. The old Moravian church was crowded, the audiences including many persons from New York, Philadelphia, Boston and more remote points. A magnificent production was given of Bach's cantata, "Sleepers, Wake," and of the "Magnificat" in D. The financial success of the festival is already assured. The cost of the nine concerts will be nearly \$10,000, of which \$9,000 has already been realized. On Tuesday afternoon and evening Bach's "Christmas Oratorio" was slated for production.

#### Carlo Brizzi Dead.

CARLO BRIZZI, the composer and teacher, died at his home, 310 High street, Newark, N. J., Saturday, May 9. He was fifty-six years old.

#### MADISON SQUARE GARDEN SUMMER NIGHT FESTIVALS.

Beginning Sunday, May 31st,

**DUSS'** METROPOLITAN OPERA HOUSE ORCHESTRA.

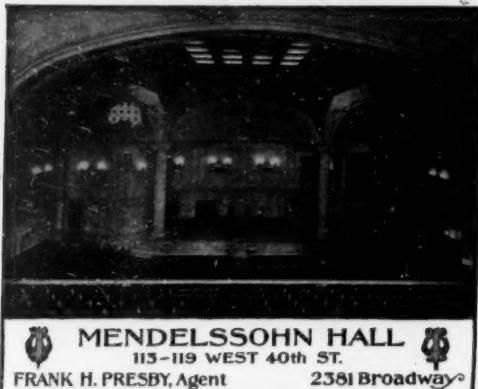
NORDICA and De RESZKE, Soloists.

CHORUS OF 1,000.

ALSO

**VENICE.**

Manager.



## Greater New York.

NEW YORK, May 11, 1903.

**M**E. MEYSENHEYM'S operatic performance at Carnegie Lyceum Thursday evening found the auditorium filled with friends of the young singers. The evening began with a scene from "The Daughter of the Regiment," Mme. Meysenheym and Louise Culp taking part. In this Mme. Meysenheym sang and acted with such delightful freedom that she gained the warmest applause. The aria from "Domino Noir" was beautifully sung by Mme. Meysenheym. Mrs. Horowitz-Sladkus sang "Dich Theure Halle" with brilliancy and a scene from "Aida" with dramatic fervor. Adela Recht and Laura Kraus sang the duet from "Freischütz," acting well, with the following bridesmaids: Miss Estelle Weil, Miss Lillian Upperman, Miss Josephine Bouvier, Miss Estelle Emmons, Miss Kate M. Leisz, Miss Florence Cohen, Miss Lottie Webb Pyle, Miss Verona Miller, Miss Augusta Fisher, Miss Asta Nilson, Miss Rose Bernhard, Miss Catherine Miller, Mrs. Julia Horowitz-Sladkus, Miss Elizabeth Long.

Mr. Kupfer has temperament and fine voice, and Estelle Emmons sang well as Micaela. Mr. Carner has a good natural baritone voice, and Josephine Bouvier was charming in her singing of the brilliant "Dragons de Villars," by Maillart; later she sang Lambert's "Bonjour Pierrot" with much grace. Verona Miller, the youngest of all, has promise of becoming a fine singer, for she is a musical nature. Florence Cohen and Adela Barker united in the duet from "Merry Wives," pleasing all, and Augusta Fisher sang an aria from "Marriage of Figaro" with much grace and finish. Florence Cohen has a pretty coloratura voice, easily reaching high C. Misses Long, Fisher and Recht united in a scene from "Figaro," which was one of the best things of the evening; Miss Recht especially pleased. Misses Long, Recht and Kate M. Leisz combined in a telling performance of scenes from the first and second acts of "Huguenots," the chorus made up as before.

The evening was unique, nothing of the kind having been given here this season, and Mme. Cornelie Meysenheym, who trained all the singers, drilled them in stage action, and even provided the right stage apparel and acted as stage manager, is to be congratulated. Of the pupils who took part the following are professionals: Louise Culp, P. Kupfer, Florence Cohen, Adela Barker and Elizabeth Long.

At Calvary M. E. Church, 129th street and Seventh avenue. "The Messiah" was given Thursday evening, under the direction of the former organist and conductor, Alfred Y. Cornell, with solo quartet and orchestra, and chorus of 150 voices. Katharine Cordner Heath, soprano of the choir, did noble work, singing with clear voice and enunciation, intelligence and feeling. She won the esteem of the large audience. Miss Williams sang well, though Handel assigned little to the alto voice, Reed Miller, tenor, also of the choir, has a sweet and melodious

voice, and deserves praise for his work. Mr. Parker, basso, carried off honors, singing with much warmth and dramatic effect. He has a fine natural voice, much magnetism, and enjoys the right schooling, all strong reasons why his future is assured.

Mr. Cornell had a well balanced chorus, prompt in attack, the sopranos especially deserving praise for steadiness. With these combined forces the performance was an all around good one, and the conductor and basso especially received much praise for their work. Mr. Cornell will be missed at Calvary, but will no doubt be called on for much the same line of work at Washington Avenue Baptist Church, of Brooklyn.

James F. Nuno, until recently of Buffalo, is a baritone of considerable importance, notwithstanding his protest that he is a business man—not a singer. Signor Nuno, his father, has for a long period enjoyed the esteem and patronage of a large clientèle in Buffalo and Western New York State, and the son has grown up with much music in the home atmosphere, for his mother, too, was a sweet singer not so long since. Mr. Nuno sang the entire program at the Board of Education lecture recital, "Songs of Different Nations," at School 60, Brooklyn, as follows:

German—  
Evening Star.....Wagner  
The Two Grenadiers.....Schumann  
French—  
Even Bravest Hearts, Faust.....Gounod  
Obstination, A Resolve.....Fontenailles  
Italian—  
Ave Maria.....Luzzi  
Could It?.....Tosti  
American—  
I Love Thee.....Mildenberg  
the Message.....Mildenberg  
Constance.....Webber  
A June Madrigal.....Hawley  
My Own United States.....Edwards

There is a large Italian element near the school, and the audience was consequently warmly appreciative, and applauded the singer with utmost enthusiasm.

At Miss Machin's studio Saturday last an audience of discrimination and appreciation listened to several artists pupils of this lady, sing those sharing in the program being Mrs. Parker, soprano; Eleanor Love, mezzo soprano; Beatrice Taylor-Whitney, alto. They sang a most interesting lot of songs, by classic and modern composers, in part, Franz, Denza, Morrill.

Miss Love has a very pleasing voice and distinct articulation; the latter is possessed by all these Machin pupils. In "My Heart Hath Its Love" she sang with especial freedom and warmth. Mrs. Parker sings with animation and good control, and Mrs. Taylor-Whitney has a noble alto voice, which she handles well. Her singing of Smith's "The Quest" was noteworthy, full of temperament. She sings a high C and a low F astonishing in tone color and volume. Miss Machin's pupils sing well because they are imparted the right method, and use it in the right way. Some people prominent in social and musical life were in the audience.

Guernsey Tallman is a young boy, pupil of Henrietta A. Cammeyer for three years past, under the supervision of Dr. Mason, and the lad recently played for members of THE MUSICAL COURIER staff. His pieces were Impromptu, C sharp minor, by Reinhold; Prelude in E minor, by Mendelssohn; Nocturne in G major, Chopin; "Au Matin," Mason, and two little sketches of his own, which he calls "March" and "Good Friday Music." The boy has undoubtedly piano talent, gift for technic and composition, and with diligent application, along with that mark of the real genius, the ability to take pains, will attain to prominence in time. His touch is singing in quality, the first necessary thing; he has sentiment, usually lacking in boys, and his parents have the good sense not to exploit him as a marvel; all this promises much for his future.

He owes his introduction to such opportunity as the foregoing to the soprano Caroline Polhamus, who was also the means of his appearance before the Rubinstein Club a month ago.

The Liberal Arts Society, University Settlement, gave a program of music and literature ten days ago, in which

Platon Brounoff and his pupil Sara Fish were prominent factors. Miss Fish played two Chopin numbers and was warmly applauded, and Mr. Brounoff sang the Toreador and other songs, to the enjoyment of the audience.

### Mehan Studio Musicales.

THE first of four successive weekly musicales by pupils selected from the long list of John Dennis Mehan and Mrs. Mehan took place at the studios, Carnegie Hall, Thursday evening, May 7, with this program:

Love's Whispers.....	W. Berwald
Resolve.....	Le Fontenailles
	Harry McClaskey.
O That We Two Were Maying.....	Ethelbert Nevin
Hush-a-bye, Dearie.....	J. H. Brewer
Mother's Sorrow.....	Grieg
Coppelia Waltz.....	Leo Delibes
Ritournelle .....	C. Chaminade
Far and High the Cranes Give Cry (old Hungarian).....	F. Korby
Kennst du das Land (Mignon).....	F. Liszt
Miss Mary Lightbody.	
Um ihm her ist Wolken und Dunkel, op. 99.....	A. Dvorak
An den Sonnenschein.....	Robert Schumann
Miss Schoyer.	
Where'er You Walk.....	G. F. Handel
Mr. McClaskey.	
God's Eternity.....	Noel Johnson
Schwanenlied .....	Ludwig Hartman
Miss Lightbody.	
I Send My Heart Up to Thee.....	Mrs. H. H. A. Beach
Mrs. Dunfee.	
Recitative and aria from Tannhäuser.....	Wagner
Mr. Sadlier.	

The artistic surroundings, the informality which prevailed, the warm appreciation extended the singers, all served to mark the evening. Tenor McClaskey sang with beautiful tone quality and ever distinct enunciation; his Handel number was sung with repose.

Miss Schoyer, of Pittsburgh, is a contralto of unusual gifts, and will make her mark. Mrs. Dunfee, a coloratura soprano, though not at her best because of a cold, is a proficient singer, and sang with grace and sweetness. Basso Sadlier has a noble organ, using it well. Director Conried has engaged him for the opera.

Miss Lightbody, another Pittsburgh contralto, sang well, with expression and good taste.

Mrs. Mehan at the piano supported the singers ably and sympathetically. Tomorrow evening an entirely different group of singers will be heard.

### Cappiani Declines Honors.

THE following is self explanatory:

NEW YORK, May 11, 1903.  
Madame President, Mrs. Henry Clarke Coe, Women's Philharmonic Society, New York:

By your order I have received through the secretary, Nellie F. Hogan, the credentials as delegate to the Rochester meeting of the National Federation of Musical Clubs. When I accepted this honor I did not know I should start for Europe so soon; I have so much to accomplish besides many lessons that it will be impossible for me to attend the meeting. Thanking you for the honor, I am, fraternally yours,

LUISA CAPPANI.

### John Young, Tenor.

SOME engagements of this tenor singer are as follows:

May 5—"Redemption," Geneva, N. Y., Geneva Choral Society.  
" 6—"Faust," Newark, N. J., Schubert Vocal Society.  
" 7—"Persian Garden," Brooklyn, N. Y., Brooklyn Institute.  
" 11—Bach Festival, Bethlehem, Pa.  
" 14—Organ recital, Nyack, N. Y.  
" 16—Organ recital, Poughkeepsie, N. Y.  
" 22—"Floriana" Cycle, Montclair, N. J.  
June 4—Binghamton, N. Y.

### Conried Suggestion.

ME. CORNELIE MEYSENHEYM, the soprano, is well worth the consideration of Director Conried, of the Metropolitan Opera. This lady, a singer of experience and actress of ability, has a large repertoire in French, Italian and German operas. Her voice was never better, and the many flattering press notices in German and French papers speak volumes for her experience and success.

# HAROLD BAUER

Third American Tour, Beginning October, 1903.

ENGAGEMENTS NOW BEING BOOKED.

Address business communications to HENRY L. MASON, 162 Broadway, Cambridge, Mass.



BOSTON, Mass., May 9, 1903.

A MUSICALE was given by W. D. Strong and J. J. Turner at the latter's studio on the evening of May 1. It was most successful and was repeated on the following Friday for friends. Among the pupils present were Misses Lillian Adams, Ethel Dwyer, Mary Andrews, Olive Brooks, Agnes Boland, Helen A. Hart, Ethel Robinson and H. Marion Perkins, Mrs. J. H. Lewis, William Kimball, Thomas Cornell, Wallace Barker and Mr. Mason, Misses Miley, Kinney, Davis, Horne and Adams, Mrs. Knapp, Mrs. Ingram, Mrs. Fales, Mr. Sanger, Mr. Burt and Miss Vandewart.



Now that the season is so nearly over, the musicians are looking forward to their vacations and several will go abroad for the summer. One of those who will spend his vacation in Europe is H. Carleton Slack. He will find pleasure and profit in a visit to his old friend and teacher, Sbriglia, for a time, and will then go as a guest with a party on a yachting cruise in the waters of Norway, sailing as far north as the Cape. Mr. Slack has recently joined the ranks of the automobileists and is endeavoring to master the intricacies of his machine. He says that "if vocal teachers had as much trouble to understand the vocal difficulties of their pupils as he has had to solve the problem of the obstinate auto there wouldn't be many successful teachers in the profession."



On Sunday evening an "evening of songs" will be given at the residence of J. Hallett Gilberte by Mme. Charlotte Guyer George, of New York.



The young ladies of the Quincy Mansion School and their friends were given a treat Wednesday evening on the occasion of Carl Faleten's piano recital. Mr. Faleten played in his most interesting and inspiring manner, and his hearers were enthusiastic in showing their appreciation of his splendid performance. The program was as follows:

Andante, F major.....	Beethoven
Sonata Appassionata, F minor.....	Beethoven
Giga Con Variazioni, D minor.....	Raff
Relude, G major.....	Chopin
Nocturne, B major.....	Chopin
Valse, A flat major.....	Chopin
Hungarian Rhapsody No. 2, C sharp minor.....	Liszt



A "Pop" concert will be given in Auditorium Hall, Malden, Thursday evening, May 14. The patronesses are as follows: Mrs. Frank J. Bartlett, Mrs. William M. Horne, Mrs. Daniel P. Wise, Mrs. George L. Gould, Mrs. Phineas W. Sprague, Mrs. Frederic Beebe, Mrs. Eugene Nelson, Mrs. Arthur L. Robinson, Mrs. Harry E. Converse and Mrs. Edward B. Horne.



During the last two weeks in May a series of six musicales will be given by Mme. Etta Edwards to the friends

of her many pupils. These will take place in her studios in Steinert Hall. One evening will be devoted entirely to a recital by Miss Ellsberry.



Mrs. Martha Roberts Asbram, of Brookline, will give a concert in Chickering Hall next Monday evening. The assisting artists will be Mrs. Lillian Roberts Heyman, Stephen Townsend, the Weber Quartet and John Hermann Loud.



Last Thursday evening at Chickering Hall there was a concert performance of scenes from "Azara," an opera by John Knowles Paine. There was a chorus of thirty voices and the following soloists: Miss Grace Bradbury, Miss Rebecca Cutter, Mrs. Lyman, Mrs. Thorndike, Ernest Leeman, David Tobey, Ralph Brown and George Tyler. The accompaniment, arranged for piano, was played by E. Cutter, Jr. An orchestral scene at the beginning of Act II was played by the composer.

Enough of the opera was given to indicate the general plot and to make a fairly connected sequence of incidents. The story is of a Moslem girl become Christianized, who is loved by Rainulf, King of Provence; his son Gontron, whom she loves, and the Saracen and villain, Molek.

Mr. Paine was greeted with enthusiasm and received a huge laurel wreath.

#### Trabadelo, Paris.

**M**R. DE TRABADELO, the celebrated Paris professor, has lately sung in several soirées in Paris, and obtained his usual immense success. At the Princesse de Rohan's he sang the cavatine from "Romeo and Juliet," the "Spirto gentil" from the "Favorite," and the duet with Gilda ("Rigoletto"). At the Comtesse de Lessep's he sang the air of Sigurd, the cavatine from "Faust," and the last act from "Romeo and Juliet."

The Paris papers praise in the highest terms, not only the voice, so powerful and rich in quality, of Mr. Trabadelo, but the wonderful style and his interpretations. His effects of opposition throughout the register of his voice; in the low notes, the medium, and the high register, he passes from forte to the purest pianissimo, and the contrary when he attacks a note gently. He gives his extraordinary power, which is of the greatest effect, and shows the talent of a professor.

It should be added that Mr. de Trabadelo is one of the busiest professors in Paris, because he gives an average of twenty lessons a day, and he also looks after the emission of the voice, style and repertory of all his pupils. The pupils of Mr. de Trabadelo sing in almost all the big opera houses of Europe and America, where they occupy the most brilliant positions.

#### Chaffin Honored.

**L**UCIEN G. CHAFFIN'S song, "So Dear," was recently sung at a function of the royal family, Isle of Wight, and a memento of the occasion was sent Mr. Chaffin, a handsome desk ornament.

#### THE NEW HAVEN FESTIVAL.

NEW HAVEN, May 7, 1903.

THE thirteenth annual festival of the Connecticut Music Teachers' Association was held here the first three days of the week. The fine weather favored large attendance, especially at those concerts given by outside artists, but there have been years that a much larger number of tickets has been sold. Probably at no festival in the past has so fine a program been arranged, and even at the non-professional—morning—concerts the singers and players have been apparently selected with much more care and judgment.

The opening event was a service of church music, given by the choir of St. John's P. E. Church. Dr. Ion Jackson, tenor, of New York city, was the soloist.

The opening concert, Tuesday morning, displayed much good talent. The best were Asa Howard Geeding, of New York, baritone; Le Roy McEwen, of New Haven, and Miss Helen F. Clark, of Plantsville, pianists, and Morgan Lord, of Hartford, baritone. The song recital of Heinrich Meyn, tenor, of New York, was very artistic. His voice, while not large, is most effective, especially where "sotto voce" is required. His program included English, French and German writings, all equally well done. His excellent accompanist was F. A. Fowler. The Fichtl String Quintet assisted, playing Mozart's Quintet, No. 6. It was a good bit of work.

The 2 o'clock concert Tuesday was unique, in that it presented a program of Ethelbert Nevin compositions solely. The following were the participants: Mrs. Nora Russell Haesche, soprano; Miss Jennie A. Merwin, soprano; Miss Bessie M. Wheatley, contralto, of Meriden; Seymour L. Spier, tenor; F. S. Weld, baritone; Walter Ruel Cowles, pianist. Miss Harriet Smith Ward was the director and accompanist.

One of the principal events of the festival was the piano recital by little Hattie Scholder, of New York city. This was her third appearance in New Haven this season and she has grown to be a great favorite here. Miss Evelyn Frances Kellogg, a Hartford soprano, was the assisting soloist and S. Clarke Lord the accompanist.

Campanari was the star feature of the festival. His grand, sonorous baritone voice seemed greater than ever before. His selections were "Gloria Te," by Buzzi Peccia, and Mozart's "Marriage of Figaro," both being superbly sung. As encores he sang Seppilli's Serenade, and later gave the "Toreador Song" with brilliant dramatic effect.

The Wednesday morning concert brought out two exceptionally fine pianists, Miss Emma Merrill White, of New Haven, and Miss Lillian P. Courtright, of Bridgeport.

A most delightful concert was given at 11 o'clock by the Victoria Ladies' Quartet of New York. The singers are Miss Mary H. Mansfield, Mrs. Emile Allen Knapp, Miss Jean Neville and Mrs. Louie B. Cornu, and the assisting talent included a fine pianist, Miss Myra Frances Hale, of Litchfield, and Carl Haydn, tenor, of New York. This entire concert was superbly given.

A pleasing innovation was the combined appearance of the Yale University, Apollo and Freshman Glee Banjo and Mandolin clubs.

The closing event of the festival was Verdi's "Aida" in concert form, given by the Gounod Society of New Haven, under the conductorship of Emilio Agramonte. The cast: Aida, Mrs. Marie Zimmerman; Amneris, Miss Gertrude May Stein; Rhadames, Dr. Ion A. Jackson; Ramfis, Dr. Carl E. Duff; Amonasro, Perry Averill; the King, Edwin Lockhart.

The following officers were elected for the ensuing year: President, G. A. Kies, of Norwich; secretary and treasurer, A. J. Wilkins, of Bridgeport, who was re-elected. The program committee will consist of Thomas G. Shepard and F. A. Fowler, of New Haven, and Frederic H. Kenyon, of Hartford.

New Haven was chosen as the place of meeting for next year.

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## MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., May 10, 1903.

INTEREST still centres in the Thomas Orchestra. Even though the city is assured the concerts for another year, the vital question before the close friends of the organization is: Will the people of Chicago prove their loyalty to the uttermost, or will they allow their energy to lag and fail to raise the fund necessary for the first great step toward placing the city on the heights? The heights are a long way off. The soul staggers in contemplating the tortuous way that must lead from the filth of vile streets and smoke polluted air; from the grind and clang of factory wheels which rumble an accompaniment to the ominous muttering of discontented labor wrangling at the doors; from stock yards, packing houses and the merciless rush of this strenuous business life to those plains where the mind may have peace and leisure to read the true meaning of life. The way is long, truly, and the journey hard, and the spirit will be likely to faint at frequent intervals, but the moralists tell us it is a good thing to form the habit of making beginnings. Here is a good opportunity to try. And the first thing to practice on is the raising of that fund to preserve the Orchestra. The first beginning reaped tremendous results, for the length of time it endured; in fact, men who have had experience in these matters say the time allotted was altogether too short to raise the immense sum of \$750,000, and that Chicago did some record breaking work in realizing the \$410,000. That Chicago can accomplish the next to impossible was proved at the time of the World's Fair, when time and nature were alike subjected, and we cling doggedly to the hope that she will awaken now to the im-

portance of retaining this great influence for the good and beautiful, and arise with a convincing "I will."

The musical week opened auspiciously with Max Heinrich's recital Sunday evening. The program included a group of Schumann, Schubert and Tschaikowsky songs, and the famous "Enoch Arden" poem with the Strauss musical setting. Mr. Heinrich surpassed even his own former renditions, and gave a reading complete in artistic finish and thoroughly satisfying. His interpretation of the songs also was all that could be desired, securing two encores from the audience. Miss Scheib did excellent work at the piano.

Monday evening Francis Hemington presented his fifty-eighth historical organ recital at the Church of the Epiphany. Mr. Hemington has, through his ability as an artist and capacity for close application to his work, become an important factor in the musical life of the West Side. His recital was, as usual, well attended, well given, and well received. William E. Godson, baritone, assisted.

The third chamber concert given by the Drake Quartet Wednesday evening finished the series, and attained the same degree of excellence as the previous efforts of the quartet during the present season. This small organization deserves great praise for the enthusiasm the members display in maintaining fine ideals and working constantly

toward those ends. Arne Oldberg, a talented composer-pianist, assisted, and added much to the entertainment by his musicianly work.

The Amateur Musical Club recently held its annual meeting and elected the following new officers: Mrs. J. R. Custer, president; Mrs. George V. Harvey, vice president; Mrs. Philip B. Bradley, secretary, and Mrs. J. C. Bartlett, treasurer.

The seventh and last vesper organ recital by Arthur Dunham will take place May 10, at Sinai Temple.

May 11 Mme. Fannie Bloomfield Zeisler will make her last Chicago appearance for this season. The occasion will be the third concert of the Chicago Harmonic Society, under the direction of Dr. Charles Allum, at Bush Temple of Music. Following is the program the eminent pianist and the society will present, which promises a fine artistic treat to all lovers of music:

Chorus.

The Song of the Vikings.....	Fanning
Andante, F major.....	Beethoven
Menuet, E flat major.....	Beethoven
Song Without Words, op. 67, No. 4 (by request).....	Mendelssohn
The Erlking (by request).....	Schubert
(Originally composed as a song and transcribed for piano by Liszt.)	
Mme. Fannie Bloomfield Zeisler.	

Soft and Low.....	Barnby
The Evening Sun.....	Sullivan
Chorus.	

Impromptu, op. 36.....	Chopin
Mazurka, op. 7, No. 1.....	Chopin
Berceuse, op. 57.....	Chopin
Etude, op. 10, No. 7.....	Chopin
Valse, op. 64, No. 1.....	Chopin
Polonaise, op. 53.....	Chopin

Mme. Fannie Bloomfield Zeisler.	
Hail Bright Abode.....	Wagner
Chorus.	

The central committee on arrangements for the North-western Saengerbund has signified its appreciation of Theodore Thomas by selecting him as leader of the festival which will be held in Milwaukee in July, 1904.

Joseph Vilim, of the American Violin School, announces a concert for Monday evening, June 1, which promises to be of great interest to all devotees of the violin.

The pupils of Edmund Mortimer, director of the Professional Training School of Elocution and Dramatic Art, will give an entertainment in Steinway Theatre May 9.

The last of the Saturday afternoon series of recitals by the American Conservatory will take place Saturday after-

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noon, May 16, at Kimball Hall, the program consisting entirely of compositions by Adolf Weidig's advanced pupils.  
Orchestra, Introduction and Allegro.....George A. Colburn  
The Conservatory Orchestra.

Organ—  
Pastorale.....Charles B. McFerrin  
Communion.....Charles B. McFerrin  
Offertoire.....Charles B. McFerrin  
Mr. McFerrin.

Songs—  
Lullaby.....William Howard Eis  
For You.....William Howard Eis  
Mr. Thompson and Miss Robyn.

Piano—  
Papillon.....Leo Tecktonius  
Prelude.....Leo Tecktonius  
Mr. Tecktonius.

Song, The Song of Life.....Mrs. A. O. Mason  
Miss Blish and Miss Robyn.

Violin—  
Idylle.....William H. Eis  
Mazurka.....Myrtle Fisher  
Mr. Eis and Miss Fisher.

Songs—  
The Thought of You.....Julia Wilkins  
Absence.....Julia Wilkins  
The Flowers.....Julia Wilkins  
Miss Goodwin and Miss Robyn.

Piano—  
Minuet.....Myrtle Fisher  
Valse Caprice.....Myrtle Fisher  
Miss Fisher.

Organ—  
Romance.....Alice B. Doty  
Scherzino.....Alice B. Doty  
Improvisation.....Alice B. Doty  
Miss Doty.

Trio for Piano, Violin and Cello (first movement)....John Mokrejs  
Messrs. Mokrejs, Weidig and Kalas.

#### Frederick W. Carberry.

Frederick W. Carberry has recently completed a most successful concert tour. During his several years of lyceum work Mr. Carberry has established through the West and parts of the East a reputation as an artist of fine musically ability, whose interpretation is masterly and convincing, and whose work is always satisfying alike in technic and beauty. Following are a few late press notices:

Frederick Carberry is no stranger in this city, having appeared here on several previous occasions, but with each coming there has been noticed a decided improvement. In his opening number, "The Publican" (Van de Water), the breadth and dignity of the composition gave him fine opportunity. Mr. Carberry sang with certainty, freedom and true musical feeling. In the "Dream" and "Spring Song," by Rubinstein, and the "Spring Song," by Ries, one could not but admire the clear enunciation of the singer. In another group was the musical novelty, "Monotone," by Cornelius,

where the vivid tone and coloring of the accompaniment make it almost impossible to believe that the vocalist is singing in a monotone. After hearing the closing group of songs one was inclined to the opinion that Mr. Carberry should devote his talents to the opera, as he surely would prove successful.—Sioux City Journal.

The Carberry-Butler recital at the Grand Opera House last evening was a musical performance of rare merit, and was enthusiastically received by a fairly large audience. The various local selections by Frederick W. Carberry pleasantly renewed his acquaintance with Sioux City music lovers. Particularly fine was the "Monotone," by Cornelius. The selection, while embracing but one note, was rendered by Mr. Carberry with such mastery of modulation that it elicited unusual applause.—Sioux City Tribune.

Mr. Carberry, the tenor, sang himself into prime favor with the audience. He became easily the most popular artist of the evening from his first appearance. He had a very pleasing manner and appeared to enjoy the singing as much as the audience.—Centralia, Ill., Daily Democrat.

Mr. Carberry is possessed of a robust tenor voice of excellent quality and was most pleasing in his more spirited selections like "Stand to Your Horses," White, and "Over Here," an old Irish melody. In "The Publican," by Van de Water, Mr. Carberry showed his range and power to good advantage. Two spring songs, one by Rubinstein and the other by Ries, were well received. A novel selection was a "Monotone," by Cornelius, in which the voice takes but one tone throughout the selection, the melody being carried out by the accompaniment.—Sioux City Journal.

#### Chautauqua Notes.

Mr. Sherwood will have charge of the piano department as usual, this being his fifteenth season. In addition to private lessons Mr. Sherwood will conduct thirty classes in interpretation and analysis. He will be ably assisted by Miss Georgia Kober, of Chicago, and Mrs. E. T. Tobey, of Memphis, Tenn. Both of these ladies have been Mr. Sherwood's pupils and assistant teachers for some eight or ten years, which guarantees the best results and uniformity of teaching. A series of seven recitals will be given by Mr. Sherwood, with the assistance of Sol Mar- cossen, violinist. Several concertos will be played by Mr. Sherwood at these recitals with the new Chautauqua Orchestra. The regular term will begin July 6 and continue for six weeks.

#### William Sherwood.

Recent press notices appear below for William Sherwood, the popular American pianist:

It is rare indeed for the Meridian public to have an opportunity of enjoying one of the world's greatest pianists, as the trouble and expense in securing an artist of renown is not cared to be undertaken by many people. The musical people and the public in general therefore feel under deep obligation to the Young Woman's Guild of the Church of the Mediator for having given them such lasting pleasure and benefit.

Mr. Sherwood's magnificent program was widely varied in character, touching upon such delicate lace work as the dainty "Märchen," by Raff, to the Chopin Sonata, one of the broadest efforts of musical skill. The program was interspersed with interesting explanations of the numbers by Mr. Sherwood, making it more enjoyable to the student and the laity. To say that he gave the program in the Sherwood manner, showing the musically brain behind the muscle, is sufficient. His introduction of the South's beloved and sacred "Dixie" stirred the audience into the wildest enthusiasm, as was evidenced by the applause. This concession of this great pianist showed the most delicate appreciation of the feelings of the hearts of the listeners, who felt that "Dixie" is not too small a piece to be played by any artist, however great, so long as sons and daughters are born to the balmy South. Mr. Sherwood has visited Meridian on two occasions, and from many comments heard after the recital last Thursday night it is almost certain that the next season he will honor our growing city with another concert.—Meridian (Miss.) Daily Press, April 10.

One of the largest, most brilliant and highly cultured audiences that ever assembled at a musical recital in this city was in attendance last night at the artists' concert given by the Junior Beethoven Club in the concert hall of the Woman's Building. The principals in last night's recital were William H. Sherwood, pianist, of Chicago, assisted by Mrs. Marie Greenwood-Guberson, soprano, and Leon de Fonteynes, baritone. To the technical beauty and artistic finish of Mr. Sherwood's efforts last night's audience was thoroughly alive, and their approval was unsparingly given. Mr. Sherwood is

thorough master, not alone of the technic of his art, but was keenly sensitive to the atmosphere, the artistic entente and the rhythmic soul of the musical composition which he rendered last night. The program was varied in theme and style. In the selected numbers there was a wide range of rhythmic expressiveness and musical force. Mr. Sherwood's art was sufficiently broad to recognize the artistic unity of each note and to paint its color amidst the proper atmosphere. Each entwining motif, expressive of a different emotion and sentiment, was woven with the deftness of the spinner's skill into a beautiful and ornate garment of the completed composition. Nothing seemed to be omitted in Mr. Sherwood's work, and the effect of the completed task was the joy attendant upon a thing of beauty.—Memphis Appeal, May 1.

George Hamlin's great success at festivals in the East is told of in the following notices:

George Hamlin, in the opinion of many, is the best tenor that the Choral Union has presented. His voice is very pleasant and the tones delightfully sweet, and yet, withal, he has plenty of power. Thus last night he was equally good in the more subdued themes and in the triumphant passages. His singing (and he was called on liberally) was a treat.—Newburyport (Mass.) Herald, April 14.

"Aida" given with great success.—Mr. Hamlin has found favor in Salem on several previous occasions, but last night he achieved a veritable triumph. The author seems to have had the tenor robusto voice in mind for the part of Rhadames, and Mr. Hamlin, catching the spirit of the character, sang with volume and brilliancy, grace of style and delicate phrasing, that few other tenors could bring to the part.—Salem (Mass.) News.

The part of Rhadames was sung by George Hamlin, who is well known among oratorio singers, and has a remarkably powerful tenor voice, which is well handled. His understanding is thorough, and his expression enthusiastic and energetic.—Hartford (Conn.) Post, April 16.

"Aida" as it was given last night was a performance that approached closely to the best of grand opera. The marvelous work was presented in a most praiseworthy manner. George Hamlin proved a tenor of rare balance, musical in color, full of lyric expression, clear and pure in tone, a tenor that sang with ease, and made you feel the sentiment of the text. Even with clear reminiscences of Capoul his "Celeste Aida" was lovely, touching. The great duet and the still greater trio at the Nile stirred the most profound enthusiasm.—Hartford Times, April 16.

George Hamlin was the Rhadames, and his splendid tenor was heard to great advantage in the beautiful melodies that the composer gave his hero to sing. Mr. Hamlin's voice is of very high range, he sings with force and earnestness. He was as easy in his high notes at the very end of the concert as he was at the beginning. He is by far the most satisfactory tenor brought here in Choral Union concerts in many a season.—Hartford Courant, April 16.

Mr. Hamlin was perfect as Prince Henry; he followed every step and turn of feeling; was most wise and delicate in diction, and ever refined and tender in tone, with just the right sudden strength in the crisis at Salerno.—Boston Herald, April 18.

Mr. Hamlin, the tenor, was given no great opportunity in this work, but what he had to do was extremely well done. Of the value of his voice there is no question, and there were many moments when he plainly showed that he was capable of much better things. His voice is a pure tenor, and he knows how to use it with artistic effect at all times. There is no straining for effect in his method, nothing that jars on the sensibilities, as tenor soloists often do, neither is there anything effeminate in his work.—Springfield (Mass.) News, April 18.

The tenor, Mr. Hamlin, was new to the greater part of the audience, but the charm of his smooth, pure voice, and limpid, lyric style immediately caught hold upon his hearers. It is seldom that a concert tenor of such unusual merit has been heard here. There are few enough really good voices, and their possessors generally lack the intelligence and artistic feeling which governs all. Mr. Hamlin's work. It is a pity that the solo part in "The Golden Legend" is so unworthy the calibre of an artist that can sing Richard Strauss in a way that is nothing short of superb.—Springfield (Mass.) Republican, April 18.

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## PHILADELPHIA.

PHILADELPHIA, May 11, 1903.

WO important concerts were given in Philadelphia last week. The first was a song recital Wednesday evening by Mme. Selma Kronold. This was particularly interesting on account of its being the first time Madame Kronold was heard here in some time. It was in this city that she made her first great success in America, singing for a number of seasons leading operatic roles with the Gustav Hinrichs company.

Madame Kronold is an artist, and her work was signalized by fullness of tone as well as excellent phrasing and accent, and her singing is always interesting in the intelligence with which it is given. Miss Mary Kieckhoefer, who plays the 'cello admirably, assisted Madame Kronold, playing several solos as well as 'cello obligatos.

Of all the concerts given in this city by the Mendelssohn Club, the closing one, in which this Philadelphia organization was heard on Friday evening at the Academy of Music, can no doubt be set down as one of the most, if not the most, brilliant. The Academy was crowded, and the work of the club was superb. A special feature of the concert was the appearance of the famous Kneisel Quartet, who were heard in Beethoven's Quartet in C minor, and 'cello solos by Bach, Schubert and Popper were given by A. Schroeder, and a duet for two violins by Spohr was played by Messrs. Kneisel and Theodorowicz. W. W. Gilchrist's "Ave Maria" for men's voices and alto solo, the solo being rendered by Miss Maude Sproule, was also a most pleasing feature of the program. The part songs were composed by Von Holst, Elgar, Cauffman, Harris and Bruch.

The first production on any stage of a comic opera entitled "The Sighing Dutchman" was given in this city on last Tuesday evening, at Mercantile Hall. The libretto is from the pen of Charles Bloomingdale, the well known Philadelphia newspaper writer and critic, and the music was composed by Howard Githens, connected, as assistant manager, with the piano department of Gimbel Brothers' store. The work was very favorably received, and will no doubt be heard from in the future.

Prof. Constantin von Sternberg, of the Sternberg School of Music, and the best pianist in Philadelphia, will leave this city this week to spend the summer abroad. He will visit St. Petersburg, Berlin, Leipsic and Prague. Mr. Sternberg spent the most of last summer abroad touring Switzerland in company with Josef Hofmann.

A vocal recital will be given by the pupils of Carl Schachner at Griffith Hall on Tuesday evening. The program is varied, being made up almost entirely of operatic selections. Among those who will sing are: Misses Bessie Baker, Jessie Phipps, Edna May Hildenbrand, Marie Hopp, Delphine Wellens, Sallie Weil, Elsie Whelen, Mabel Rockefeller, Bessie Treacy, Mrs. Laura Larrimore North, Mrs. Conrad Letzterich, Mrs. Robert Hamilton Sloan, Mrs. Swithin Chandler, Mrs. Fritz Herendt, and Charles Murdoch, William H. Cunliffe, S. Wilmer Beitel, Maurice J.

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Return of the great Belgian Violinist, OVIDE MUSIN, supported by Annie Louise Tanner-Musin, Marion Green, and Wilhelm Koenig.

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Joseph Hecker, Conductor.

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Lotus Glee Club of New York, with Minnie Marshall Smith.

Jessie Bartlett Davis, assisted by Frank Croxton, Walter Logan and Carrie Jacobs Bond. Isabel Garghill Beecher, in "Enoch Arden," with Saidee Knowland Coe at the piano.

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Long, George N. Howell, Max Thomsen, James MacGahan and Charles D. Downs. Mr. Schachner will assist in the singing of the Trio from "Nachtlager in Granada," and the concert will be closed with the "Song of May," by Max Joseph Beer, to be sung by the chorus of the school.

The United Singers of Philadelphia held a Franz Schubert celebration in the park on Sunday, in front of Memorial Hall, where the Schubert statue is erected which was won in the singing contest of the city federations of New York, Brooklyn, Newark, Baltimore and Philadelphia at the sixteenth National Saengerfest held in Newark, N. J., in the summer of 1891.

The program was as follows:

Jubilee Overture.....	Weber
Mass Chorus (1,000 singers), The Glory of God.....	Beethoven
With instrumental accompaniment.	
German address, by Henry Detreux, president of the United Singers.	Mendelssohn
Mass Chorus, Hunter's Farewell.....	Mendelssohn
Prize Song of the Philadelphia singers, by which they won the Schubert trophy in Newark in 1891.	
The United Singers.	
(Herman G. Kumme, director.)	
Music, Serenade.....	Franz Schubert
Kalitz Military Band.	
English address, by Hon. Charles F. Warwick.	Auger
Mass Chorus, My Song.....	Auger
Prize Song of the Philadelphia singers, by which they hope to win the Mendelssohn trophy in Baltimore next June.	
The United Singers.	
March, Coronation.....	Meyerbeer
Kalitz Military Band.	

At the meeting of the Philadelphia Music Teachers' Association, held in this city last Monday evening, a number of addresses were made by representative members on "The Intent and Purpose of a Music Teachers' Association," and a number of solos were given, including a piano solo by Miss Geraldine Leary and a violin solo by Miss Madeline Wood.

The Young Männerchor gave its third concert of the season on Sunday evening, the soloists being: Fräulein Alexander Rihm, soprano; Vilmos Tikkary, tenor; Fräulein Elizabeth Pattee, alto; Herman Dietmann, baritone. Louis Koemmenich was the director. The program was as follows:

Vorspiel, from Die Abreise.....	Eugen d'Albert
Lieder des Troubadour Raoul le Preux.....	Heinrich Hofmann
Sehnsucht.....	Louis Koemmenich
America (new).....	David Melamet
Airs from Messler.....	Alfred Bruneau
Sonnengesang.....	Franciscus Nagler
Quartet from Rigoletto.....	Verdi
Vergessen.....	E. J. Reuter
Weckruf.....	Heinrich Zoellner
Schon Ellen.....	Max Bruch

E. Cholmeley Jones, the well known vocal instructor and choir director, will give his annual spring pupils' concert at Association Hall on Tuesday evening, May 12. He will have the special assistance of Miss Gertrude Isabel Keppelman, violinist, as well as the choir of the Church of the Incarnation and the boy soprano Master Walter Hahn. The singing of this famous choir of boys and men, in part songs and old English madrigals, is always a pleasing feature of these concerts. Mr. Jones himself will be heard in selections from Arthur Somervell's song cycle from Ten-

nison's "Maud," which will be given for the first time in Philadelphia.

Seven members of the New York Technic and Recital Club will give a concert at Witherspoon Hall on Tuesday evening, May 19. Each member of this club is a concert pianist, and the requirements for eligibility to this club include the securing of the highest certificate awarded by the International Society of Pianoforte Teachers and Players. An elaborate program will be given by the following players: Mrs. Hadden-Alexander, president of the club; Mrs. Rose, Mrs. Florence Dodd Virgil, Miss Jennie Wells Chase, Miss Eleanor Foster and Miss Bertha M. Hoberg. The object of the society is to promote and uphold correct methods of instruction in the art of piano playing, and two of the most important ways of advancing the principles to which they are devoted are the giving of such recitals and the publication of an educational quarterly known as The Profession.

A song recital will be given at Griffith Hall, May 14, by Freeman Eaton Wright, baritone, of St. Martin-in-the-Fields. He will be assisted by Miss Lotta Garrison, soprano; Charles H. Elwell, pianist, and Ellis Clark Hammann, accompanist.

The Manuscript Music Society will give its annual church concert at the Swedenborgian Church, Twenty-second and Chestnut streets, on Wednesday evening of this week.

W. W. HAMMOND.

## Francis Stuart Morning Musicales.

FRANCIS STUART gave the first of his last series of morning musicales on Saturday at 11 o'clock at his Carnegie Hall studios. The most interesting feature of the program was the singing of the following French songs by Madame Hipp. Didisheim:

Elsa's Traum.....	Wagner
Plus grand dans son obscurité.....	Gounod
Le Soir.....	Gounod
Crépuscule.....	Massenet
Printemps Nouveau.....	Paul Vidal

Madame Didisheim is a woman of wealth and high social position. She has all the qualifications of a prima donna, and if she chose to sing professionally could rank with the great singers of the day. She has studied with the best teachers of Europe, has had the advantage of coaching with Salignac during several seasons, and counts among her intimate friends the leading singers of the Metropolitan Opera.

Madame Didisheim is one of many prominent singers who have been attracted to Mr. Stuart by a desire to acquire the method of the elder Lamperti, of which he is an exponent.

Mr. Stuart will teach at his Carnegie Hall studios during the entire summer at the request of many professional singers who wish to study with him during the vacation period.

## The Broad Street Conservatory.

THE Alpha Sigma of the Broad Street Conservatory of Music gave a reception on Wednesday evening, May 6, in the club room at 1331 South Broad street, Philadelphia.

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## THE BUSH CONSERVATORY.

**C**HE members of the advisory board and stockholders of the Bush Temple Conservatory of Music, in Chicago, were recently entertained and feasted in sumptuous style on the occasion arranged in their honor. Franklin H. Head, president of the conservatory, held a reception, which preceded the dinner served in the banquet room of the Bush Temple café. The rooms and tables were handsomely decorated with cut flowers and plants. The menu was elaborate, including as it did a surfeit of good things. The guests made up a distinguished array of Chicago citizens, representing art, philanthropy, commerce and the financial institutions.

After the banquet the gentlemen adjourned to the recital hall on the fifth floor of the Bush Temple of Music for the musical program and addresses. The double male quartet from the Chicago Harmonic Association and Loyal Bigelow, the celebrated boy soprano, sang several numbers. President Head made the first address, and in the course of his remarks he eulogized the late W. H. Bush and referred eloquently to the noble work of the institute that stands as a monument to the memory of Mr. Bush. The speaker said that the hopes of the founder are being more than realized. The Bush Temple Conservatory had created a new art centre for the North Side and attracted not only students from that section, but pupils from all parts of the country. The best facilities for obtaining a musical education there are recognized. The faculty includes eminent artists and musicians of international fame. Fannie Bloomfield Zeisler, George H. Crampton, Clarence Dickinson, Dr. Charles Edward Allum, August Hyllested, Kenneth M. Bradley, Johanna Hess-Burr, Adolph Rosenbecker, Mrs. Bruno Steindel and a score of other instructors of ability are mentioned in the work of the various departments. H. M. Soper, head of the Soper School of Oratory, is another. The School of Oratory, now a feature of the Bush Temple Conservatory, has an enrollment of 200 pupils and eight teachers. The Berlin School of Languages has four native teachers. Anna L. Chesney is at the head of the department of physical culture. The other departments embrace a school of oratorio and a preparatory school for grand opera under the able direction of Dr. Allum.

President Head in outlining the character of these various departments spoke of the splendid ability of Kenneth M. Bradley, a young man discovered by W. L. Bush. Mr. Bradley is the director of the conservatory, and even in Chicago where there are many able young men he is recognized as an unusual force, combining as he does accomplishments as a musician with the tact, perseverance and energy of a business man.

W. L. Bush followed President Head as the next speaker. Mr. Bush spoke of the artistic possibilities of the conservatory and upon its unquestionable financial success.

The speaker referred modestly to the ambitions of his brother and himself as reflected by their predecessor who passed away before the dream of his life could be realized. Mr. Bush's remarks were received with marked demonstrations, and before permitting him to resume his seat the gentlemen called for one of Mr. Bush's monologues. The speaker knew what was wanted and he accordingly gave "Prof. Katzenjammer's Vocal Lesson," his own original sketch. The assemblage was convulsed by the clever impersonation.

Director Bradley ended the speech making with statistics regarding the work accomplished and an outline of future plans.

From the recital hall the gentlemen adjourned to the Bush Temple Theatre and there enjoyed the last two acts of the "Three Musketeers" presented by the Players Stock Company.

Those present at this interesting reunion included Ex-Congressman Geo. E. Adams, Gen. Walter C. Newberry, J. Winterbotham, T. S. Chard, Sidney Eastman, William Waller, F. H. Winston, J. C. McCord, Geo. Mills Rogers,

Dr. Chas. Edw. Allum, E. A. Bigelow, J. T. Leimert, Laverne W. Noyes, E. G. Pauling, J. R. McKay, W. Vernon Booth, A. Freer, Chas. H. Hurlbird, J. Harley Bradley, S. E. Darby, B. F. Bush, K. M. Bradley, Franklin H. Head, B. E. Arntzen.

## Von Klenner Pupils' Recital.

**I**N an evening announced as "Songs of the Season" pupils of Mme. Evans von Klenner were heard Wednesday, May 6, at the Von Klenner studio, 230 West Fifty-second street. The spring, the birds, the flowers and romance combined, and set to music by many composers, made the evening one to be remembered by the guests. The following program was given:

Now Is the Month of May.....	Morley
Springtime .....	Viardot Quartet.
Springtime .....	Becker
Spring Is Come.....	Miss Bessie Wright.
Spring Is Come.....	Dick
The Swallows.....	Miss Isabel Woodruff.
The Swallows.....	Cowen
Spring Is Only Love.....	Miss Matilda Parraga.
Spring Is Only Love.....	Gangloff
Spring Voices.....	Greene
As Blooms the Rose.....	Clayton Johns
Two Nightingales.....	Hackel
Two Nightingales.....	Miss Welker and Mrs. Plyer.
Frühlingsnacht .....	Jensen
Frühlingsnacht .....	Mrs. Rudolph Leach.
Spring .....	Henschel
Frühlingslust .....	John
Faith in Spring.....	Schubert
First Violet.....	Mendelssohn
First Violet.....	Mrs. Leonard Wilder.
In the Merry May Time.....	German
In the Merry May Time.....	Miss Lillie Welker.
Dame Cuckoo.....	Hiller
Dame Cuckoo.....	Misses Ferrin, Strong and Clarke.
Frühlingslied.....	Mendelssohn
Frühling zog ein.....	Baines
Spring Song.....	Hildach
Serenade du Passant.....	Massenet
März Veilchen.....	Schumann
Printemps.....	Stern
Das Veilchen.....	Mozart
Im Frühling.....	Fesch
Voce di Primavera.....	Strauss
März Veilchen.....	Miss Luella Farrin.
Herzens-Frühling .....	Wickede
Herzens-Frühling .....	Miss Mabel Clark.

The guests enjoyed the recital and could not fail to appreciate the unusual arrangement of the songs. As many were sung in English the pleasure was all the greater. Madame Von Klenner's method was beautifully illustrated by the more advanced pupils. Even those who have not studied long did themselves and their teacher credit. Madame Von Klenner has had a very successful season. She rejoices especially at this time because many of her pupils have secured remunerative positions. Mrs. Bonn, Miss Kefer, Miss Siddall, Mrs. Schrader, Miss Woodruff and Miss Nickerson have succeeded in finding engagements in church choirs. Miss Clarke has secured an operatic engagement. Von Klenner pupils have also filled concert and oratorio engagements in New York and other cities. Some are singing in Europe. Last and not least, reference should be made to the Von Klenner pupils who are teaching in the schools and academies throughout this country. From everywhere the distinguished teacher hears of the success of those she trained for their work.

## Hughes Dates.

**A**RTHUR GRIFFITH HUGHES has been among the busiest of all New York singers, and this young artist greatly increased his reputation the past season. A few of his May dates are: May 7, lecture on "Songs of Wales"; May 12, Sunshine Society concert, Hotel Manhattan; May 15, reception, Hotel Cornell; May 22, alumni banquet, Harlem Casino.

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## LAURA CHRISTINE BLACKWELL.

**L**ISS LAURA CHRISTINE BLACKWELL, the dramatic soprano who went abroad earlier in the spring, expects to be heard in opera during the summer. From the success this young prima donna made at her appearance here in New York last November, she has a fine career open to her. Before a cultured and critical audience in Carnegie Lyceum Miss Blackwell sang in acts from three grand operas, Verdi's "Aida," Wagner's "Tannhäuser" and Gounod's "Faust." The opera excerpts were given with costumes and scenery and in the original languages. In "Aida" Miss Blackwell sang in Italian, in "Tannhäuser" in German, and in "Faust" in French, showing in all three excellent diction.

Dramatically and vocally Miss Blackwell proved fully equal to the exacting demands of the three roles. She sang the third act of "Aida," the first scene from the third act of "Tannhäuser," and the third and fifth acts of "Faust." Miss Blackwell has a distinguished presence, and that is another reason why she should be successful in grand opera. She looks the parts of the heroines she impersonates, and that is more than can be said of all aspirants in these days.

Miss Blackwell is a Scottish-Canadian. The critics of Canada have highly praised her talents, and now that she is in the mother country, her friends in the North and in New York are looking forward to good reports of her progress.

## Selma Kronold.

**M**ADAME KRONOLD'S concert occurs at Knabe Hall tomorrow, Thursday, evening. Said the Philadelphia Public Ledger of her last week:

"Selma Kronold, assisted by Marie Kieckhoefer, the young cellist, gave a recital in Griffith Hall last evening, and was welcomed by many of the music lovers of Philadelphia, who were desirous of showing their appreciation of her work here in former years. Madame Kronold has hitherto been heard to the best advantage in the intensely dramatic operas, but in the past year or two she has been studying with Jean de Reszké's teacher, and has entirely changed her method of singing, with extraordinary results. Her voice has still the same unusual richness of tone and warmth of color, but it now is wonderfully brilliant, and she not only sings the dramatic music of the "Herodiade," to which, last evening, she lent an unusual interest, and the German lieder with effect, but her rendition of an Arditi waltz and some other florituri songs was a complete surprise with their smoothness and brilliance of execution."

## Miss Mary Frances Kirby.

**O**NE of the most brilliant voices heard at E. Presson Miller's studio, Carnegie Hall, this year is that of Miss Mary Frances Kirby, a young girl from Towanda, Pa. Miss Kirby has been an enthusiastic pupil of Mr. Miller for the past two years, and after another year of study with him expects to go abroad to prepare for opera. Her voice is a coloratura soprano of wide range, and under her teacher's careful tuition has improved remarkably. She recently sang the soprano solos in "The Messiah" at Norfolk, Va., where she made an excellent impression. Miss Kirby will give a song recital at Mr. Miller's studio this afternoon, Wednesday, May 13, and will be assisted by Nathan Gregorowitch Meltzoff, basso.

## "Elijah" in Elizabeth.

**M**ENDELSSOHN'S "Elijah" will be given in the Jacobs Opera House, Elizabeth, tomorrow evening, by the Elizabeth division of the New York Festival Chorus of 250 voices under the direction of Tali Esen Morgan. The soloists will be Edyth Louise Pratt, Grace Underwood, Mrs. L. R. Chapin, Edw. P. Johnson and Milton Rusling Wood. The New York Festival Orchestra of thirty will play.

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**C**HE ladies of the Pottsville (Pa.) Liederkranz tendered a musicale to the members of the organization and a few friends recently. The Schuykill Haven Mandolin Club was present and contributed several selections and a number of solos. The Liederkranz sang several numbers under the direction of Professor Haussmann. Professor Haussmann, assisted by Miss Wadlinger, one of his pupils, gave a duet upon the violin and contributed several vocal numbers with piano accompaniment. Miss Sommer and Joseph Lambert also played several duets.

The date of the Friday Musical Club's spring concert at Boulder, Colo., was May 7.

The third and last concert for the season will be given by the Cecilia Club on May 27 at Kingston, N. Y.

The Musical Guild, of Cripple Creek, Col., recently met at the home of Miss Brookins. The program was Gounod, in charge of Mrs. C. M. Kane.

A program was given by the solo department of the Eurydice Club, April 24, at Toledo, Ohio, with Mrs. S. M. Jones, under the management of Mrs. Kelsey.

The Fargo (N. Dak.) Musical Club closed its season of 1902-1903, which may be said to have been an eminently successful one, with a Flower Song recital April 30.

At the Women's Musical Club concert, April 22, at Burlington, Ia., Miss Frances Wyman was assisted by Mrs. Helen Carleton Marsh and Miss Elsie Werthmueller.

Henry Anderson, Ethel A. Gibbes and Geo. S. Kittredge were the soloists at a musical in honor of the delegates to the Federation of Woman's Clubs recently at Columbia, S. C.

A concert by the Ladies' Musical Club was given at Tacoma, Wash., April 21. It was a recital by the pupils of Olof Bull, assisted by the club chorus, Ernest L. Newell and W. B. Gibbons.

The Monday Musical Club gave its final concert of the season April 23 at Trenton, N. J. The soloists were Dr. John C. Griggs, Newark; Mrs. Biddle, Mrs. Lennox, Mrs. Umpleby and Mrs. Robertshaw.

A musical was recently given by the Carol Club at Perth, Amboy, N. J. The soloists were Mrs. J. L. Cleverne, Miss Grace Hawk, Miss Katherine Noe, Mrs. Robert Macan and Mrs. Edward Tunis.

Mrs. Winfield Scott recently gave a musicale at Fort Worth, Tex. The program was given by Mrs. Ducker, Mrs. Connally, Miss Redeker, Miss Edrington, Mr. Jones, Mr. Reeske, Mr. Shreiner and Mrs. Metcalf.

Those who took part in the program rendered by the Thursday Evening Musical Club at the home of Miss Jacobs, Wellsburg, W. Va., April 24, were Susan Jacob, Helen Quay and Helen Marden, Miss Matthews, Miss MacCune, Helen Harden and Harry Bracken.

The Orpheus Club, of Columbus, Ga., gave a musical tea recently. Those who participated in the program were Miss Eloise Mooty, Mrs. Edgar Burts, Mrs. Munn, Miss Daniel, Miss Myra Chase, Miss Maude Gruzzard, Mrs. Albert Shepherd and Mrs. Henry Crowell.

Mrs. Alice Perew Williams made her professional début at the Twentieth Century Club, Buffalo, N. Y., May 5. The musicale was under the direction of the music

committee of the Twentieth Century Club, Mrs. George J. Sicard, Mrs. John J. Albright and Mrs. Alexander M. Curtiss.

The Pathfinders gave a musicale at Austin, Tex., April 25. Miss Kathryn Wright, Miss Anne Wilkinson, Mrs. Morrow, Miss Corinne Cartledge, Mrs. Ferguson, Mrs. H. Guest Collins, Mrs. Baxter and Miss Mamie Jackson were the soloists.

A recital was given at Erie, Pa., April 23 by members of the Kowalski Students' Club. Mrs. F. C. Callaghan, Mrs. E. J. Eichenlaub, Miss Edwin Gould, Miss Strauss, B. M. Arbuckle, Messrs. Landis, Musser and Winter gave the program.

A concert was given April 23 in Knoxville, Tenn., by the following members of the Tuesday Morning Musical Club: Mrs. Godwin, Mr. Gussen, Mrs. Ella Fanz Houk, Mrs. Meek, Mrs. Sprankle, Mr. McSpadden, Dr. and Mrs. C. A. Garratt.

The following artists assisted the Lowell (Mass.) Orchestral Society in a recent concert: Mrs. Sherburne, Mrs. Willman, Miss Margaret McCaffrey, Miss Nano Gallagher, Mrs. Roberts, Mrs. Robinson, Mr. Wirt, Mr. Long, Dan McCaffrey, Mr. Bedell, Mr. Spellman and Mr. Martin.

Miss Estelle Bloomfield, a young and promising soprano, assisted the Columbia University Glee Club at the concert given at the Horace Mann School. Miss Bloomfield sang the Page Aria from "The Huguenots," and songs in French, German and English, by Massenet, Bohm and Denza.

The Tuesday Musicale concert will take place May 15 in Canandaigua, N. Y. There will be a string quartet from the Rochester Symphony Orchestra, Ludwig Schenck director. The soloists of the evening will be Mrs. McLaughlin, Miss Fletcher, Miss Gheen, Miss Sarah Linnell, Mrs. Fox will be the accompanist, and Miss Robinson will preside at the organ.

The Matinee Music Club met April 22 at the home of Mrs. E. Guensberg, Menominee, Mich. "The Study of the Opera" was the subject for the afternoon. Miss Edmire Quinlan was chairman. Mrs. Collette, Mrs. Lemieux, Mrs. Kern, Miss Underwood, Mrs. Guensburg, Mrs. Wilcox, Mrs. Hubbard, Miss Katherine Harmon, Mrs. Busch and Miss Moore were on the program.

Mrs. J. S. Crowell was hostess of the Monday Afternoon Club recently at Springfield, Ohio. Mrs. Crowell read a paper, giving character sketches of Ole Bull, the violinist; Grieg, the composer, Neilson and Jenny Lind, the singers. Mark A. Snyder played selections from Ole Bull; Miss Sallie B. Foreman sang, and Miss Alice Crowell played selections from Grieg's compositions.

April 27 at Columbus, Ohio, the Orpheus Club gave as its third and last entertainment for this season the opera "Chimes of Normandy." The club was assisted by Mrs. Edith Sage McDonald and Mrs. Felix V. Riviere. The four "village maidens" were personated by Miss Cora Roberts, Miss Almina Humphreys, Miss Marion Lord and Miss Ethel Johnson. Some of the best voices in Columbus were included in the ladies' chorus.

The last musicale of the Woman's Club, of Richmond, Va., was given April 21. The program was presented by Miss Edith L. Hatcher, as accompanist and pianist, and by Miss Martha Mosby Snead and Miss Mabel Warde McBain, as vocalists. The number of visitors included the friends of the chairman, Mrs. George W. Stephens, who invited Miss Bettie Clarke, Mrs. J. R. V. Daniel, Miss Louise Selden, Miss Emma Bowe and Miss Lucy Morton.

Mrs. Harry E. Churchill, president of the Greeley Musical Club and also vice president of the Federated Women's Clubs of the State; Mrs. Kinney, president of the Tuesday Musical Club of Denver, and Mrs. David Campbell, of the same club, were the guests at a luncheon given by Miss Edith De Long at Boulder, Col., April 22. On

the following day the ladies were the guests of the Friday Musical Club.

At Haverhill, Mass., recently a song recital was given under the auspices of the Musical Club by Mrs. Anna Ellis Dexter, soprano at the Puritan Congregational Church, of Worcester, assisted by Mrs. Mabel Sharrock Farr, Mrs. Mary Taylor Webster, Mrs. George W. Palmer and Miss Maud Holt. The members of the club who formed the committee having the entertainment in charge were Mrs. John H. Mitchell, Mrs. J. Wallace Allen and Miss Bessie Varney.

The Tuesday Musical Club, of Denver, Col., closed its twelfth season of the club on April 31 with a concert, Madame Schumann-Heink being the soloist. This is the most successful year, musically speaking, of the club. With its director, Miss Sims, and her able accompanist, Mrs. Shannon, the chorus has obtained more artistic results this year than ever before. In the "Crucifixus" the chorus, unaccompanied, carried the fugue along with much precision, which showed the careful training of the director.

"The Messiah" was sung at the Washington Street Congregational Church, Toledo, Ohio, April 28. The chorus of seventy-five was made up of Miss Minnie B. Aitken, Miss Eunice Alexander, Mrs. Ernest Bourner Allen, Miss Lila M. Bauer, Miss Mabel Hortense Becker, Miss Florence Coffin, Miss Grace Collier, Miss Stella Culver, Miss Myrtle B. Demuth, Miss Helen J. Dooley, Mrs. Ralph Ferguson, Miss Ella J. Frey, Miss Lily A. Feitz, Miss Florence Gillespie, Mrs. T. I. Green, Miss Mary L. Hassenzahl, Mrs. Lawrence Holtcamp, Miss Mabel Klein, Miss Zola E. Lake, Miss Nettie J. Langel, Miss Helen May, Miss Lulu McCune, Miss Neva Perry, Miss Ina Peters, Miss Maude G. Pfanner, Miss Ethel Pratt, Miss Edith Reed, Miss Mildred Reid, Mrs. H. C. Simonds, Miss Zulah Slayton, Miss Mabel Douglass Smith, Miss Ethel Smith, Miss Hazel Wagonlander, Miss Annabel Wilkinson, Miss Ora Yarick, Miss Beulah Zerkle, Miss Mabel Andrews, Mrs. James Austin, Mrs. Roland A. Beard, Miss Nettie Chase, Miss Irma Comstock, Mrs. Susie E. Donnelly, Miss Effie Fisher, Miss Hattie E. Fredenburg, Miss Ethel Gillis, Miss Helen I. Hartman, Mrs. F. G. Haviland, Miss Grace E. Riggle, Miss Jessie Ross, Miss Gertrude Schade, Miss Vertie M. Upp, Miss Anna van Etten, Miss Elma Will, Miss Lulu M. Wells, Miss Eva L. Williams, Mrs. W. A. Zapfe, H. J. Bennis, Charles F. Betts, Peter S. Donnelly, Guy Ford, George R. T. Hennig, Dr. W. H. Tenney, W. C. Wagonlander, Clarence Young, R. A. Beard, F. W. Blanchard, Parley Spencer Breckenridge, C. P. Collinge, O. F. Crawford, George K. Dowd, A. Duguid, J. S. Hirth, Charles Hulthut, William R. Johnson, George King, Merton Lewis, Cass V. Ostrander, D. W. Pentz, Phil Rogers, C. D. Sunderlin, Rex Torbron, Dr. Albertus van Ark, William Voight. The orchestra, W. W. Cummings, director; W. H. Prentiss, Miss Pauline Brown, Miss Josie Heinson, Miss Minnie Aitken, Clarence Buchanan, Leo Martin, Ross Demuth, Miss Claribel Beeley, W. L. Brown, R. W. Richards, F. Brooks, Loyal Curtis.

#### News of Sousa.

Sousa and his band opened a short engagement in Berlin on Saturday evening at the Philharmonic. This week they will go to Russia, remain there a fortnight, and return for a single day to Berlin, where a concert will be given before Emperor William. It is rumored that Arthur Pryor, the trombonist, intends to leave the Sousa band this summer. Mr. Pryor has been offered \$400 a week to go into London vaudeville.

#### Summer School at Raleigh, N. C.

A SUMMER school of music for teachers will be held at Raleigh, N. C., from July 1 to July 31. Wade R. Brown will be the director.

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**H**T York, Pa., April 30, Millard's Mass in G was sung under the direction of Miss Mabel Hess, a vocal instructor and director of the Heidelberg Church Choir. The participants in the rendition of the mass were: Soloists—Misses Edith Beard, Anna Spangler, Emma Zeigler, Mrs. Sydney Crounse, Miss Hess, Mrs. M. B. Gibson, Miss Mary Spangler, E. A. Rice, Percy Penty, George Fox, Dr. Radcliff and John Eyster. Chorus—Misses Edith Beard, Anna Spangler, Jennie Strevig, Minnie Mack, Ida Gable, Emma Zeigler, Lillian Fogleman, Emma Boshart, Martha Heberly, Mary Spangler, Rose Craig, Mrs. Sydney Crounse, Mrs. W. F. Larew, Mrs. Amanda Xanders and Misses Hess, Miriam Baumgardner, Charlotte Baumgardner, Clara Yount, Clara Frick, Hanna Frick, Anna Meyers, Cere Grothe, Eva Fogleman, Mrs. H. L. Link, Mrs. Dr. Butz, Mrs. M. B. Gibson, E. A. Rice, George Fox, Charles Diehl, Percy Penty, Frederick Woolley, Albert Boshart, Mr. Wilkinson, John Eyster, Edwin Zeigler, R. Stallsmith, Lewis Sellers, J. C. Ritter, Dr. Radcliff, S. Crounse, G. E. Dromgold, Evan Spangler, Irvin Wiley and H. A. Bailey.

At the Nashville (Tenn.) Conservatory of Music, C. J. Shubert director, a pupils' recital was given April 28.

Miss Frances Caspary, pupil of Mr. Howland, will make her second appearance in the May festival at Ann Arbor, Mich., this year.

Mrs. Howard Humphreys gave her final pupils' recital April 24 at Lockport, N. Y., before leaving for her future home in Buffalo.

The fourth annual recital of the pupils of Miss Elizabeth Coolidge occurred May 1 at Chattanooga, Tenn. Miss Jennie K. Moore and Miss Ethel Allin assisted.

A muscale was given at the home of Miss Anna Ocheltree, Olathe, Kan., April 16, by the pupils of James Stevenson's music class, assisted by Miss Virginia McCrory.

A complimentary concert was tendered to Melanie Rihm at St. Louis, Mo., recently by Miss B. Mahan and her pupils, assisted by Mrs. Carrie, Miss Layat and Miss McLagan.

At Lowville, N. Y., April 22, O. E. Nicholls, Mrs. O. E. Nicholls, Miss N. Elizabeth Mullin and Miss Ruma B. L. Jones gave a muscale at the residence of Mr. and Mrs. John E. Haberer.

Miss Ella Hall Shields gave a concert April 23 at the Presbyterian Church, Glens Falls, N. Y., assisted by Arnold Janser, Walter L. Garrett, Miss Brunhilde Decker and William McCune.

A quartet composed of Miss Estelle Chapin, Mrs. Frank Brown, James F. Armstrong and Charles F. Smith has been organized at Pittsfield, Mass., and will give a series of concerts in the near future.

A muscale was given by Miss Julia Connolly at Plainfield, N. J., April 27. Piano selections by the Misses Connolly were enjoyed. Several violin selections were also given by J. H. Cose and vocal solos by Thomas Muir.

The Misses Blankenhorn held their annual spring recital at Englewood, N. J. The youngest pupil who played was seven years old. One of Miss Amy A. Abbott's pupils, who is in turn a pupil of Miss Blankenhorn, also played.

There was a muscale at the Methodist Church, Fort Pierce, Fla., April 25, under the management of Mrs. C. T. McCarty, of Eldred. The quartet by Mesdames Hudson, Blake, Hardee and Pomeroy was a feature of the program.

A muscale was given April 23 by Mrs. P. H. Snook's and Miss Austin's committee at Mrs. Austin's home, Atlanta, Ga. Numbers were rendered by Miss Louise Romare, Mrs. Blackburn, Miss Harriet Snook, C. B. Wilmer, Miss Gladys Snook and Mr. Barnwell. Mrs. W. J. Armitstead was the accompanist.

A song recital was given April 27 at Bridgeport, Conn., by pupils of Harry Pepper, and was attended by a large and appreciative audience, mostly composed of singers and musicians. Among the singers were: Miss Agnes Chapoulian, soprano; Mrs. Amy Wood Sims, contralto; Robert A. Shaw, tenor, and Frank Nash, bass.

Mrs. Hollingsworth-Watkins, whose "Three Centuries of American Ballads" attracted so much attention at the Mendelssohn Hall, St. Louis, Mo., last December, is now making a tour of the South and West with the same unique program. She is also singing from manuscript a new petit

chanson, entitled "A Bric-a-Brac Flirtation," composed for and dedicated to her by Alfred G. Robyn, of St. Louis, the words being written by W. A. Ryan.

The music department of the Vincennes (Ind.) University, Cecilia Ray Berry, director, Ida Margaret Berry, assistant, will hold a series of pupils' recitals during the month of May. They will give the grand annual recital at University Hall on Tuesday evening, June 2.

Miss Fleet Gillum, teacher of piano in the Peoria (Ill.) Conservatory of Music, will give a program in Association Hall on the evening of May 12. This is one of the series in progress at the school and will be followed soon by a concert given by Harold Plowe and his violin pupils.

At Faunbrook, Pa., recently, Miss Edith Darlington's music students gave a recital for their parents and a few friends. Miss Florence E. Palmer, a former pupil, also played. The present class consists of Helen Sharples, Samuel and Horace Butler, Dorothy Darlington and Ethel Buckwalter.

Mrs. D. W. Goodman gave an informal musicale April 25 at her home, Mobile, Ala. It was in honor of Mrs. J. A. Belanger, of Quebec, and the soloists were: Mrs. Wade Cox, Miss Flora Zimmern, Miss McPhillips, Mrs. Dickens, Miss Mendenhall, Miss Mitchell, William Dudley and C. McClure.

The fourth annual concert given in Sing Sing Prison took place the afternoon of May 2 under the auspices of the Society for the Aid of Jewish Prisoners, and under the management of Dr. Isreal Davidson, visiting chaplain of Sing Sing Prison and Eastern New York Reformatory. Those taking part were: Henry Levey, Miss Sara Guruvitch, M. F. Archambault, F. W. Schalscha and Alexander Kaufman.

At Nashville, Tenn., on April 2, the Peabody Oratorio, assisted by the Orpheus Club, gave for the first time in many years a presentation of Haydn's "Creation." There was a chorus of about 100 voices, under the direction of Harry P. Weld, to whom the credit of the performance is due. The soloists were: Mrs. Ehrhart, soprano; Miss Nina Ferriss, contralto; Justin Thatcher, and Oscar J. Ehrhart, baritone. Miss Lina Garland Snow and Miss Amelie Hinemon were accompanists.

At the First Church, Stamford, Conn., April 26 the oratorio "St. Paul" was given by a chorus of fifty voices under the direction of Mrs. Frederick Schuyler Wardwell. The soloists were: Mrs. Wardwell, Miss Mabelle J. Graves, Alexander Aitken, Jr., Frank L. Wildman, Miss Mae Harper, at the piano; Mrs. E. B. Manville, at the organ; assisted by Miss Florence Sammis, Miss Dora Newman and Miss Edith Kendrick, first violins; Miss Lizzie Wilson, Harold Doty and Robert Wilson, second violins. The members of the chorus were: Miss Alice Birch, Miss Grace Pierce, Miss Lucy Stevens, Miss E. V. Briggs, Miss Frances Olmsted, Miss Grace Brown, Miss Etta Goff, Miss Caroline Howard, Miss Bertha Clark, Miss Amy Milligan, Miss L. R. Walker, Miss Sanford, Miss Annie A. Bowen, Miss D. Taff, Mrs. W. Scofield, Mrs. Isaac Scofield, Miss C. Brown, Miss Lillian M. Vanderwerken, Miss Mabelle J. Graves, Miss Jennie Bouton, Mrs. E. M. W. Hewitt, Miss Mary Jones, Miss Ella Hewitt, Miss Susie Waterbury, Miss Cora Dunn, Miss Winifred Smallwood, Miss Jennie Butterly, Miss E. M. Alexander, Miss Violetta Taff, Miss Maude Wilson, Alexander Aitken, Jr., Albert L. Wilson, H. H. Baird, William H. Holland, Arthur Carpenter, Ralph Decker, N. Hart Sherwood, Frank L. Wildman, Francis L. Lavertu, Herbert Brown, Jr., Roger Offen, Ellis Jones, James Mix, John Brown and Josiah Bradley.

#### Listemann Vacation.

**F**RANZ LISTEMANN, the cellist, and his brother Paul, the violinist, will this week go West to spend the summer in Chicago with their family.

#### CONCERT DIRECTION

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GENERAL REPRESENTATIVE OF

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**Mme. TECLA VIONA**  
VOCAL TEACHER,  
College of Music, - September 7th, 1903.  
CINCINNATI, OHIO.

## NEW ORLEANS.

NEW ORLEANS, May 6, 1903.

HE 100th anniversary of the Louisiana Purchase has been a conspicuous event of the past week, and I had the honor of attending the celebration held in the Cabildo in this city in the very room where the transfer from France to the United States was made. Simultaneously the event was being celebrated in St. Louis, and greetings were exchanged during the ceremonies.

It was a cultured audience, descendants of those old French families. It was largely made up of the Creole element, and the transfer was first read in French and later in English, and many of the speeches were in French. The musical program, which was furnished by Geo. L' O'Connell's orchestra, also brought the audience in touch with stirring airs.

These characteristic pieces were played: "America," "Marseillaise," "Zozo Moqueur," "Star Spangled Banner," "Pov Piti Mamsel Zizi," "Red, White and Blue," "Dixie," "Stars and Stripes Forever," which showed the mutual interest of these people and uppermost our own dear America.

One of the most thoroughly satisfactory and enjoyable concerts was that given at the Athenaeum by Mark Kaiser's orchestral class before a large and enthusiastic audience. They put spirit and feeling into their numbers; their crescendos and climaxes were a delight. Throughout their shading was highly artistic, and it was a real pleasure to listen to them. Their unison in the pizzicato work was remarkable; in fact the unison of instruments was as a whole unusually good. The credit, of course, is all due to Mr. Kaiser's excellent training. Miss Lucy Elliott, the pianist who played in the trio, is a talented young woman, and is along the right road to success.

May 8 an operatic concert will be given for the benefit of the New Orleans Lower Seamen's Bethel at the Tulane Theatre. This society is for the aid of worthy sailors and soldiers, and is non-sectarian. This concert will celebrate its thirty-fifth anniversary.

Mme. Margot Samuel left New Orleans on the 2d, and will sail on the Lorraine May 7 for France, where she goes for rest. She will, however, teach a few of her former pupils during her stay in Paris, but it will be a comparative rest from her arduous duties here. Shortly before her departure she gave a dinner party which brought out many reminiscences, which Madame Samuel related with her usual charm. She told how Christine Nilsson looked when she came from her Scandinavian home, with her low necked peasant's dress, short and characteristically colored. She was Madame Samuel's room mate when she landed in Paris, and she told how nimble her fingers were with a knife, and of the dainty little set of doll furniture she made for her. Madame Samuel has hanging upon her walls many treasures of the musical world; one is a photograph of Rossini, on which is written his autograph and a few words of friendship, and the date 1857. I was told that this was one of the two of this kind in existence. Madame Samuel knew personally many musical celebrities, among them Gounod, Halévy, Rossini, Meyerbeer, Schulhoff and Wertel, the two last being her teachers. She began her career early in life. At three years by listening to one of New Orleans hand organs she was able to reproduce the "tune" upon the piano. This was the first knowledge her parents had of her musical ability. At eight years she made her début at the French Opera House, which was then on Orleans street. When nine years old she appeared before the jury of the Paris Conservatory, and was so small that she was obliged to stand on a chair to write the answers to the questions she had drawn from the question box. It is needless to say that she was a successful candidate. Madame Samuel is today one of the finest pianists in the South. Her music room is adorned with photographs of famous musicians, one of Christine Nilsson, dated 1881; another of

Petschnikoff, Pugno, Musin and many, many others, are there.

The Olympia Opera Company opened its summer engagement at the Athletic Park on Sunday night with the opera "Wang," which will be the bill for the week.

West End has had its summer array on for a week. Veazey's Military Band continues another season of its former success. Several vaudeville attractions are also scheduled to appear during the season.

Those who took part in the concert for the benefit of the orphans of the Immaculate Conception at the Tulane Theatre on the night of the 28th are Miss Mamie Moloney, pianist; Miss Eunice Levy, Louis Sully, vocalists; Mme. Isai Latisch, harpist; Henry Wehrmann, violinist; E. H. Levy and John Pudurer, character work, and Fred C. Schmitt, accompanist.

The Woman's Music Club held another of its interesting meetings at the home of Mrs. Fieldman on Monday afternoon, when the following musicians were heard: Miss Nettie Leopold, Mrs. Meyer, Mrs. Dr. Asher, Mrs. Maurice Levy, Miss Jessie Tharp and Miss Levy.

A most happy occasion was that held at the Athænum on May 4 to do honor to Isidore Newman, and to present to that gentleman a handsome loving cup, the gift of the Picayune for his great benevolence in establishing in our midst a manual training school to which he gave \$40,000. The Stock Exchange also took advantage of the occasion to present a floral piece 5 feet high typifying the wheel of progress. The Progressive Union is the one who decides upon the person most worthy this honor each year. Mr. Newman not only showed his generosity in money matters, but the true philanthropic spirit when he opened the school to Jew and Gentile alike. Many soul stirring speeches were made and the following excellent musical program given:

Zampa Overture.....	.....	.....	.....
Geo. L. O'Connell, leader.	.....	.....	.....
Les Rameaux.....	.....	.....	Fauré
Joseph A. Billaud.	.....	.....	
Hiawatha Idyl.....	.....	.....	Moret
Orchestra.	.....	.....	
I Lombardi, Polonaise.....	.....	.....	Verdi
Miss Corinne Bailey.	.....	.....	
Heyre Kati, violin solo.....	.....	.....	Hubay
Miss Nellie Logan, accompanied by Miss Jennie Grant.	.....	.....	
La Traviata, selection.....	.....	.....	Verdi
Orchestra.	.....	.....	
Jerusalem, Trio.....	.....	.....	Verdi
Miss Corinne Bailey, Alf Kernion and Jos. A. Billaud.	.....	.....	
Confidence, Waltz.....	.....	.....	Waldteufel
Orchestra.	.....	.....	

This excellent program was presented by George Crampston, the eminent English basso cantante, at the Sophie Newcomb Hall on the night of May 7, with Ferdinand Dunkley at the piano:

Songs—			
Lord God of Abraham (Elijah).....	.....	.....	Mendelssohn
Qui 'Sdegno (Il Flauto Magico).....	.....	.....	Mozart
Ouvre Tes Yeux Bleus.....	.....	.....	Massenet
Couplets de Vulcan (Philemon et Baucis).....	.....	.....	Gounod
Ein Schwan.....	.....	.....	Grieg
The Erl-King.....	.....	.....	Schubert
Old Melodies—			
Drink to Me Only.....	.....	.....	Old English
The Pretty Creature.....	.....	.....	Old English
Charlie Is My Darling.....	.....	.....	Old Scotch
Molly Bawn.....	.....	.....	Old Irish
The Kilkenny Cats.....	.....	.....	Old Irish
The Shepherd's Ride.....	.....	.....	Old Hungarian
Songs—			
The Evening Star (Tannhäuser).....	.....	.....	Wagner
The Roamer (Son and Stranger).....	.....	.....	Mendelssohn
Love's Nocturne.....	.....	.....	Kellie
Three Moods.....	.....	.....	Rogers
The Rosary.....	.....	.....	Nevin
O Moonlight Deen and Tender.....	.....	.....	Ferdinand Dunkley
The Toreador Song (Carmen).....	.....	.....	Bizet

A most successful benefit concert was tendered Miss Hermine Dunn, April 30, at the Tulane Theatre. A large and representative audience was present, and Miss Dunn took her hearers by surprise.

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The next tour commences August 24, 1903, at Covent Garden Opera House, London.

The two successful Prize Operas selected May, 1903, will be performed at Covent Garden.

Everyone concerned in English Grand Opera write in.

44 Berwick Street, Oxford Street, LONDON, W.

She has seldom been heard here, and her beautiful contralto voice was a revelation to the majority present. Her voice is powerful and rich in quality, which is neither robbed of its sweetness or soulfulness. Miss Dunn has also a good stage presence, and with a little more assurance which comes from experience she will grace any stage in voice and appearance.

Miss Dunn was assisted by Miss Anita Socola, pianist; Rene Salomon, violinist; Armand Baer, cellist of the French Opera, and Miss Celeste Kayser, soloist; also a string quintet under the direction of M. Gidde, which played well, and a chorus of forty voices under the direction of Victor Despommier, who sang Mendelssohn's "Hear My Prayer." The first part was a trifle rough as to blending, but where the "O for the Wings of a Dove" came in the work was much better, and Miss Kayser, who took the solo part, made a very satisfactory whole. This chorus contains some very good voices, and Mr. Despommier is an excellent director. It is hoped that it will remain organized for future work.

Miss Anita Socola is quite a finished pianist, but she puts more stress upon how she plays than on what she plays and brings to her hearers rather barren productions and false notes. Self consciousness robes the music. Her hand and arm are perfect and one of her charms is her grace, but this cannot take the place of music. In her accompaniments is was merely pantomime, for the piano could not be heard. In her solos her caressing touch could be better appreciated.

Rene Salomon and Armand Baer are both professionals, and display a thorough knowledge of their several instruments. Mr. Baer has not the soulful quality that one likes to hear on the cello, and not being well supported by his accompanist was, of course, disappointing, but he received enthusiastic applause and an encore. Mr. Salomon gave the "Berceuse de Jocelyn," by Godard, as an encore exquisitely, but the surprise was that one of his ability should persist in finishing on the up bow, thereby losing the long tone so beautiful in the violin.

The reception committee was composed of Dr. L. G. Leboeuf, Peter F. Pescud, William Grunewald, George Druett, Buxton Layton, Robert De Pass, Acton O'Sullivan, Walter Weiss, Mark Kaiser, Dan Edwards, Philip Werlein, Col. William H. Byrnes, Rev. Beverly Warner, Rev. Max. Heller, Rev. I. L. Leucht, Dr. W. W. Butterworth, Prof. Brown Ayres.

About 150 leading ladies acted as patronesses. The theatre was well filled with friends of the young songstress.

BERTHA HARWOOD.

### Madame Renard's Pupils.

THE rooms of Mme. Ohrstrom Renard, on Central Park West, were filled with friends of her pupils last Friday evening, the occasion being one of Madame Renard's musicales. The program was sung by the junior class and was much enjoyed. Madame Renard has many advanced pupils who have been heard during the season at her musicales. Her most noteworthy pupil is the distinguished Rebecca Mackenzie. The program follows:

Drink to Me Only..... Old English Clements W. Lundoff.

Thou Art Mine All..... Bradsky

Thou Art Like a Flower..... Liszt

Miss Bessie Goodwin.

Thou Art to Me..... Chadwick

Lockruf..... Rückauf

Mrs. Louis Nova.

Ninon..... Tosti

Reine D'Orn.

Page Song from Romeo and Juliette..... Gounod

You and I..... Liza Lehmann

Miss Ione Frankel.

There's a Health to Thee..... F. Field Bullard

Clemens W. Lundoff.

Tender Ties..... Delbrück

At Parting..... Rogers

Miss Kate MacDonald.

The Grenadiers..... Schumann

Punchinello..... Molloy

William Wolff.

Maiden's Wish..... Chopin

Villanelle..... Dell' Acqua

Miss Florence Sloss.

Negro Love Song..... Mrs. Louis Nova.

Quartet from Martha..... Plotow

Misses Frankel and Hancock and Messrs. D'Orn and Lundoff.



CINCINNATI, Ohio, May 9, 1903.

**D**R. N. J. ELSENHEIMER, of the College of Music, was signally honored this week by receiving an official invitation to be one of the guests and patrons at the unveiling of the monument to Richard Wagner in Berlin, October 1, 1903. The invitation, which is elaborately engraved, and on the inside of the first folded page contains a handsome steel cut of the monument, reads as follows: "His Majesty the Emperor and King has graciously deigned to approve the decision of the International Jury on the monument to Richard Wagner at Berlin, and has fixed as the date of its unveiling and inauguration October 1, 1903. The commemorative festivities will be of several days' duration and under the auspices of an international committee of honorary patrons. The committee would be very much pleased to include your name in the list of patrons." The invitation is signed by the following dignitaries: His Excellency Count von Hochberg, honorary president; L. Leichner, Esq., royal councilor, Knight of the Legion of Honor, president; His Excellency Lieut. Gen. Baron Frederick von Dincklage-Campe, vice president, and Herman Ende, Esq., H. M. privy councilor, president of the senate of the Royal Academy, chairman of the Monument Commission. The honorary committee for the musical celebration, to which Dr. Elsenheimer's name will be added, contains a long list of distinguished names. Up to the present time only one other American composer and conductor has been thus honored—Walter Damrosch, of New York. Dr. Elsenheimer will send in his letter of acceptance. Accompanying the official invitation was a letter from the president of the committee, in which he speaks of Dr. Elsenheimer's reputation as a composer, especially by means of his prize cantata, which has found its way to Europe, and will be given a public performance at one of the great music festivals of Germany two years hence.



One of the most felicitous occasions incident to the closing musical season in Cincinnati was the recent bringing together of Mrs. Zilpha Barnes Wood's opera class for an informal reception at the Dennison café in observance of the unusual success attained in the performance of the opera of "Martha" at the Auditorium, the 14th of last month, which netted a substantial sum for the beneficiary, little Irene Artman, an afflicted but talented pupil of Mrs. Wood. The invited guests included the class, principals and those who had given material assistance in crowning Mrs. Wood's able efforts with deserved success. There were music, dancing, feasting and story telling, and amidst it all a spirit that portends even greater achievement in local operatic work next season.



Prof. Arthur J. H. Barbour, of the Cincinnati Conservatory of Music faculty, has accepted an invitation to deliver an address at the quarter-centennial convention of the Music Teachers' National Association to be held at Asheville, N. C., June 30, July 1, 2 and 3. His subject will be "The Organ in Church Ritualism."



Zilpha Barnes Wood is now preparing to give "The Bohemian Girl" with her opera school.



A social was held at the studio of Prof. David Davis, 318 Broadway, on Friday evening. The following interesting program was presented:

Selections by the Mendelssohn Mandolin Merry Makers.  
Stanley Williams, director.  
Valse Caprice.....Leschetizky  
George W. Webb.  
Off to Philadelphia.....Haynes  
Gipsy John.....Clay  
The Friar of Orders Gray.....Shield  
John C. Hersh.  
Serenade.....Neidlinger  
Boat Song.....Neidlinger  
Mrs. D. J. Davies.  
Selected Recitations from Browning, Whittier and Shakespeare.  
George H. Singer.  
Make New Friends, But Keep the Old.....Dr. Parry  
I Love Thee.....Foerster  
Fred. H. Evans.  
Hen Wlad fy Nhadau.....Welsh National Song  
Howard Evans and Chorus.  
Selections by the Mendelssohn Mandolin Merry Makers.

The professional début of Miss Flora Resor Taylor, who belongs to one of the oldest and most respected families in the city, was in the nature of a musical event on Friday evening, May 8, in Aeolian Hall. Miss Taylor has a fine stage presence and a soprano voice of rare musical quality.

It has considerable range, an even register and its middle tones are full, liquid and resonant. There was considerable variety in her selections, embracing, as they did, the domain of song as well as opera. She sang Sullivan's "Orpheus with His Lute" with considerable character and feeling. Her delivery of the Mozart number from "Figaro" was dainty and in good taste. In Suppe's Romanza, "Sacred Is the Weeping," Mr. McMakin played a beautiful violin obligato. Exquisite color she maintained in the subsequent lieder. Chas. K. Sayre in his 'cello solos shared with her the honors of the evening. He read the Goltermann Concerto, A minor, with individuality and temperament. The accompaniments were tastefully played by Miss Pearl A. Schoonover.



The Opera Club, under the direction of Mrs. Margaret Johnson McAlpin, will wind up the local season, so far as opera is concerned, by presenting for the first time in Cincinnati Verdi's grand tragic opera in five acts, "Un Ballo in Maschera" ("The Mask Ball"), on the evening of May 13 in the Scottish Rite Hall. Mrs. McAlpine not only studied the opera with the masters in Italy but was afterward welcomed as a prima donna in the principal soprano role. She has spent months of preparation on the chorus, soloists and details of the mise en scène, so that a really meritorious performance may be looked for. The Symphony Orchestra forces will assist in the performance. Cast as follows:

Richard, Duke of Naples.....Hamilton B. Taaffe
Renato, His Secretary.....E. Payson H. Burnham
Adelia, Renato's Wife.....May Perin
Ubrica, Sorceress.....Naomi Chapman
Edgar, Page.....Vera Blair Stanley
Oscar, Page.....Bertha Lucko
Tom, Conspirator.....William R. Spragg
Judge.....Alexander Goodwin
Silvano, Mariner.....Theodore Boosveld
Conspirator.....William Fisher

A feature in the performance of "The Mask Ball" will be the appearance of two pretty blondes in tights—Misses Vera Blair Stanley and Bertha Lucko. The pages will appear at different times during the opera in toreador and hunting costume. In the gorgeous ballroom scene of the third act the pages will dance a fetching little Spanish dance with two pretty girls in "Carmen" costumes. The latter will be impersonated by Misses Bertha Calvert and Regina Zielonka.



Miss Estelle Koepnner, soprano, a pupil of Miss Emma Hecke, sang on Wednesday evening, May 6, at a recital in Aeolian Hall. Miss Koepnner has a very promising voice.

J. A. HOMAN.

**"The Holy City."**

G AUL'S "Holy City" was given last Friday evening in the New York Presbyterian Church, 128th street and Seventh avenue, by the Harlem branch of the New York Festival Chorus, numbering 200 voices, under the direction of Tali Esen Morgan. The large audience of 800 manifested its approval of the splendid rendering of the several choruses by enthusiastic applause. The orchestra was composed of twenty, selected from Mr. Morgan's Festival Orchestra, and its work called forth many expressions of delight from the musicians in the audience. Grace Underwood was the soprano, and her singing of "These Are They" was artistic and called forth the warmest expression of approval from the large audience. Mrs. Julia Rudge was substituted at the last moment for Miss Morrison. Edward P. Johnson was the tenor and did splendid work. Percy Hemus, the basso, never sang better than in "A New Heaven and a New Earth." It was decidedly a good performance, and reflects great credit upon the untiring efforts of Mr. Morgan to produce the standard works.



**DENVER.**  
DENVER, Col., May 6, 1903.

N April 17 and 18 occurred the first musical festival in Denver's history, conducted by Wardner Williams. "Elijah" was given on Friday evening. Saturday afternoon John McClellan, of Salt Lake, gave an organ recital. The closing concert of this festival was given by the Thomas Orchestra on Saturday evening.

The Denver Vocal Society has a membership of about 200. They have only sung together for about eight months, and many of the members were inexperienced in chorus work. This, combined with the disadvantage in arrangement of the chorus, are sufficient reasons for their unsatisfactory work. The soloists were Jennie Osborn, soprano; Mabelle Crawford, contralto; Glenn Hall, tenor, and Alfred Williams, basso.

With the exception of Mr. Williams these soloists are very well known, and it is sufficient to say the work was up to their usual standard.

John McClellan had an enthusiastic audience at his organ recital in Trinity M. E. Church.

He has gained an extended reputation through his position as organist at the famous Tabernacle in Salt Lake City. Alfred Best sang two tenor solos, which met the approval of the audience.

Naturally the Thomas Orchestra was the drawing card of the festival. The soloists, Leopold Kramer, violinist, and Bruno Steindel, cellist, met with a warm reception from the audience. The festival movement is a good thing, and in this Mr. Williams should have the hearty support of the public.



The piano recital by Madame Bloomfield Zeisler was given here on April 8. This was not her first appearance here; she has played in Denver several times, and has many ardent admirers in the city. Her recital was well attended and most heartily enjoyed.



Miss Marie McFarland, assisted by her sister, Mrs. Scoley, both of whom lately returned from Paris, were heard in concert at the First Baptist Church April 23. There were fully 1,000 expectant people in attendance, which would indicate much interest in the performance. Both have a very promising future, and apparently the hearty support of many friends.

Miss McFarland was also assisted by Louis Appy, cellist; Mrs. Fred. Baker, violinist; Alex Harris, pianist, and Mrs. L. Donald, accompanist.



Thanks are due the Tuesday Musical Club for bringing Mme. Schumann-Heink to Denver.

This most delightful woman sang here Friday evening, May 1, at Trinity M. E. Church. The house was packed. Probably no great artist has ever been received here with as much enthusiasm as was Schumann-Heink.

**S. C. Bennett Students' Recital.**

A T the chapter room of Carnegie Hall last week there was a good sized gathering of music lovers, who heard some of Mr. Bennett's pupils sing songs by well known composers and excerpts from his unfinished opera, the lyrics by Mrs. C. H. Rivers. The pupils all showed various degrees of vocal gifts, thorough study, and sang with effect, getting much applause. They were Misses Berta Adell Bell, Litta E. Mabie, Lillian Rose, Florence Hands and Ella Devine, Mmes. W. T. Sommers, Hallie White and Rivers, and F. W. Cousins, Roger L. Offen, Vernon Stiles and a semi-chorus of young women. Mr. Bennett's music is bright and pleasing, pretending no great depth, but suited to the text.

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## MUSIC IN HOLLAND.

THE HAGUE, APRIL 30, 1903.

**T**N a few days the operatic season here will be terminated. For all that the French Opera produced a novelty, an opera bouffe, "La Timbale d'Argent," of Léon Vasseur, in which Judic appeared for the first time in Paris, in 1872. It is a broad farce, of which the scene is laid in the Tyrol; the music is rather shallow. Is it not curious that so many French composers of operettas began their career as organists: so Nervé, so Vasseur, so Claude Terrasse, whose "Sire de Vergy" is now the run of Paris? "La Timbale d'Argent" is well sung and acted, specially by Roussel, one of the best living comic performers, and Mrs. Lescuer, who is going to leave The Hague, after having been for five years the star of our operette.

At Amsterdam the expected opera crash occurred long before the season generally ends. There were the ordinary attempts to patch up things, Mr. Van der Linden not being able to continue the campaign. Three members of his company took the direction, but it was in vain. After a few representations they were obliged to give it up. It is said that Mr. Van der Linden is gone to America "for his health," and that during his absence his friends will try to arrange things for him, so that he might begin afresh in the next season. At all events I don't believe they, who were stanch supporters of a Dutch opera, will desist from their hobby, and may be that under another

direction the enterprise might prove to have vitality. A risky enterprise it will always be, because the really talented Dutch artists will always feel cramped in a small country and wish for a wider field to reap laurels from. And as for Dutch dramatico-lyrical art it has till now produced nothing, or next to nothing, to build a repertory upon it.

To end with a Theng Quartet, from Paris (a Dutchman, Joseph Salmon, is the cellist), made quite a sensation in Amsterdam, Rotterdam and The Hague with works of Mozart, Brahms and Beethoven. More of their splendid productions in my next.

DR. J. DE JONG.

An Amsterdam society for the encouragement of musical drama has taken the initiative for a competition for the best translation into Dutch of the libretto of Gounod's "Faust" and Weber's "Freischütz." It is a pity such things were not thought of in the earlier, palmy days of the opera of Mr. Van der Linden.

The Amsterdam Conservatorium for Music loses the first singing teacher, Miss C. van Lanten, who is going to establish a school there, and its first violin professor, Bram Eldering, who is succeeding at Cologne to Willy Hess, the latter replacing Sauret (due in Chicago) at London.

In a concert of the Royal Male Choral Society Cecilia, of which Henri Völlmer is now the director, young Egon Petri, a very clever pianist of Dutch birth, scored a very great success. At the same concert Miss Annie de Jong, the violinist, got (her first) silver laurels.

## Myer on Chautauqua Lake.

**E**DMUND J. MYER reports a very favorable outlook for his summer school at Point Chautauqua on the Lake. This school has constantly grown in favor with singers and teachers, especially the normal course, which is a study of a logically formulated system from the teacher's standpoint. Mr. Myer will close his studio here on May 23, and will give a four weeks' course at Lincoln, Neb., beginning June 1. Many of his Western pupils have enrolled for this course. His Lake Chautauqua school opens on July 13.

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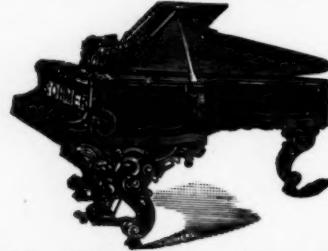
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